dwb

DECEMBER '87

50th issue, 48 pages

The Year of THE EVIL OF THE DALEKS

SYLVESTER McCOY Interview

20 Years of the ICE WARRIORS

OPERATION WEREWOLF The Lost Season 5 Script

OPERATION WHO Update

& MUCH MORE...

Plus

THE FEAST OF STEVEN Photonovel

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The wave of hostility against John Nathan-Turner has never been greater as your letters testify, plus your views on 50 issues of D.W.B. and the penultimate episode of our comic-strip adaption of THE PYRAMIDS OF MARS.

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Jeremy Bentham examines the merits of this year's most talked about discovery together with a synopsis and photographic retelling of this classic piece of '60s B.B.C. television.

THE ICE WARRIORS' 20th ANNIVERSARY 41 - 42

Now who's this new monster in Dr Who? Well .. we only asked

ANYONE else might have taken to the hills with a monster like this looming over him. But not seven-year-old James. He's been let into the secret, you see. He knows that inside the grisly costume is his dad—actor and comedian Bernard Bresslaw, who coined the famous catch phrase "I only arsked."

James's brother, four-year-old Marc, wasn't quite so brave. He waited until dad removed his headgear before getting too close.

The monster is a new addition to TV's "Dr Who" serial tonight.

Without the headgear, Bernard Breslaw pictured with James and Marc.

Bernard Bresslaw marks the 20th anniversary of his debut as the original Ice Warrior in an exclusive interview.

(PRESS CUTTING: From The Daily Express dated 11/11/67).

OPERATION WEREWOLF 43 - 47

At last, a graphic investigation into this aborted Season 5 script written by Douglas Camfield and Robert Kitts, with exclusively reproduced episode synopses, Innes Lloyd's notes on why he rejected the story, and specially commissioned artwork from professional artist Tony Clark who dramatically captures the feel of the script and what might have been.

THE THREE DOCTORS 48

We end this special issue appropriately enough with a celebratory scene from this 1973 tale with the inimitable Patrick Troughton bringing in "a slice of cake" for Jon Pertwee, Nicholas Courtney, Katy Manning and Dr Tyler(Rex Robinson).

D.W.B. GRATEFULLY ACKNOWLEDGES THE CONTRIBUTIONS FROM EACH OF THE FOLLOWING PEOPLE, WITHOUT WHOSE HELP THIS ISSUE WOULD NOT HAVE BEEN POSSIBLE: Peter Anghelides, 'Dalek'Dave Baston, Andrew Beech, Jeremy Bentham, Paula Bentham, Bernard Bresslaw, Tony Clark, Nick Cooper, Robert Cope, Krishna Govendar, Anthony Howe, Rosemary Howe, Robert Jewell, Dallas Jones, Robert Kitts, Ian Levine, Sylvester McCoy, The National Theatre Publicity Department, Andrew Zsabo.

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This issue is dedicated to the lasting memory of
PATRICK TROUGHTON

WHO would have thought - on typing the editorial for a tatty, seemingly doomed from the start, A5 photocopied fanzine - that I'd be sitting at the same desk over four years later typing another editorial looking back over 50 issues of what has become the most popular DOCTOR WHO fanzine ever ?! But here we are, and to celebrate our half-centenary we have a completely new look and our biggest issue yet packed with a variety of contents to please everyone from black and white buffs to Sylvester aficionados ! And thank you for all your letters of congratulations that have flooded in, all gratefully received.

For a glimpse of what our first issue was like we have delved into the archives and present an assortment of items from that infamous issue. It was so long ago that Colin Baker hadn't then been announced, but don't be misled by the section of the ARC OF INFINITY review - our inside sources really were inside and provided us with many exclusive stories. But we shouldn't forget that at times D.W.B.'s reputation was rather notorious for the occasional misinformed blunder or for falling for hatched plots by jealous rivals desperate to see our downfall (remember OPERA OF DOOM ?!). Even more recently, our "Gallifrey Destroyed in Season 23" report (D.W.B.#27 had more than a ring of truth about it as it was, in fact, one of the original planned exciting endings of that subsequently disastrous season...until, we can reveal, producer John Nathan-Turnoff discovered that his little secret was out and changed the ending simply in order to discredit D.W.B. at subsequent conventions ! (I should add that documenting the, at times unbelievable activities of this extraordinary man, has been the least enjoyable aspect of editing D.W.B.). But with such memorable headlines as AFRO-TAPES (#14), ATTACK HITS 9 MILLION (#19), F-F-F-FOURTEEN (#26), SAWARD QUITS (#34), SAVED (#38), to name just a few, we managed to keep the fans informed of all the events surrounding DOCTOR WHO of which we knew they were entitled to know about.

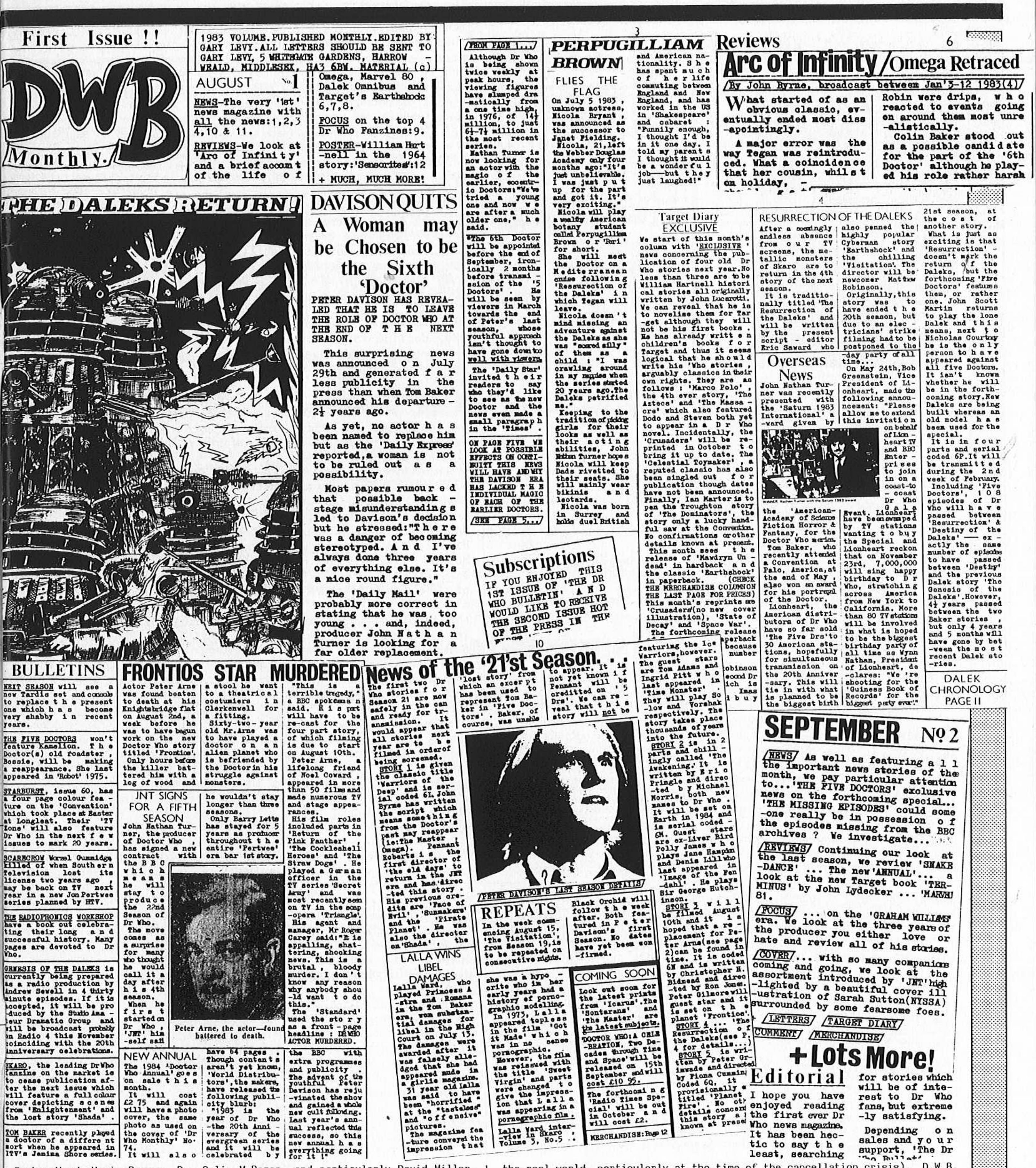
Our other great strength has been our in depth interviews which have achieved the reputation of being second to none, and with many notable 'firsts': Roy Skelton(#12/13), Graeme Harper(#24/25), Michael Briant(29/30), Graeme McDonald(#34-35), Sydney Newman(#41/42) and more recently Kevin Manser and Robert Jewell(#44-45) and many more. Interviews are the undeniable chief perk of editing a fanzine as you actually meet the people who make the series and have them at your mercy while you interrogate them for their anecdotes. I have particularly fond memories of interviewing Graham Williams, Nabil Shaban(#38), Sydney Newman(of course !) and the breathtaking Katy Manning(#43), but they were all great and a big thanks to every one of them for sparing time from their busy schedules !

D.W.B. is lucky to have been blessed with some marvellous writers and artists who were all mainly 'unknown' from the fan world in keeping within our strict policy of using only "new blood", and they all helped make D.W.B. a thought-provoking and attractive looking fanzine. Indeed, without the help of such dedicated people like Stephen Glancy, Judith Bailey, Stephen Cranch, Graham Wood, Marin Breeze, Dr. Colin M.Baron, and particularly David Miller who's since absconded to the dizzy heights of the D.W.A.S. exec, more fool him (only joking, David!), in the early days, D.W.B.probably wouldn't be here today, so a big thank you to you all !

Believe it or not we have always adhered to a policy of reflecting the views of the majority of our readers - who comprise a cross-section of Fandom - in our content. Every year you have the opportunity of helping to shape D.W.B. via our Readers Poll and we do heed your likes and dislikes in bringing you what you want to read each month. D.W.B. is your magazine after all, and of course there will always be a number of readers who oppose the views of the majority which is their right, but isn't it strange how the minority are often in very vocal positions (for example, most CT editors of recent years have constantly criticised our stance yet they seldom reflected the real world, particularly at the time of the cancellation crisis). D.W.B. also sadly seems to be unique in that its letters pages have always reflected a balanced view, so whereas four years ago for every two people slagging off JN-T you would get one defending him, today I would have to publish ninety-nine letters before I printed one advocating what a wonderful producer he is and that of course mirrors the sharp decline he has induced on the show.

Hopefully silver jubilee year will provide something special to help compensate for the many setbacks of the last three years - the new movie, a Dalek adventure, special publications, anniversary conventions...- but whatever you can be sure D.W.B. will be there to keep you posted on what's what and who's who ! (Don't forget to resubscribe - see page thirty-five).

(If you are reading this in December 1987, have a very Merry Christmas and a Prosperous New year) - GARY



First Issue !!

DWB Monthly.

1983 VOLUME.PUBLISHED MONTHLY.EDITED BY GARY LEVY.ALL LETTERS SHOULD BE SENT TO GARY LEVY, 5 WHITEGATE GARDENS, HARROW - WEALD, MIDDLESEX, HA3 6BW. MATERIAL (c)

AUGUST No 1

NEWS-The very '1st' news magazine with all the news:1,2,3 4,10 & 11.

REVIEWS-We look at 'Arc of Infinity' and a brief accont of the life of Omega, Marvel 80, Dalek Omnibus and Target's Earthshock: 6,7,8.

FOCUS on the top 4 Dr Who Fanzines:9.

POSTER-William Hartnell in the 1964 story:'Sensorites':12

+ MUCH, MUCH MORE!

THE DALEKS RETURN!

DAVISON QUITS

A Woman may be Chosen to be the Sixth 'Doctor'

PETER DAVISON HAS REVEALED THAT HE IS TO LEAVE THE ROLE OF DOCTOR WHO AT THE END OF THE NEXT SEASON.

This surprising news was announced on July 29th and generated far less publicity in the press than when Tom Baker announced his departure - 2½ years ago.

As yet, no actor has been named to replace him but as the 'Daily Express' reported, a woman is not to be ruled out as a possibility.

Most papers rumoured that possible back-stage misunderstandings led to Davison's decision but he stressed:"There was a danger of becoming stereotyped. And I've always done three years of everything else. It's a nice round figure."

The 'Daily Mail' were probably more correct in stating that he was too young . . . and, indeed, producer John Nathan Turner is looking for a far older replacement.

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FROM PAGE 1...

Although Dr Who is being shown twice weekly at peak hours, the viewing figures have slumped dramatically from a one time high, in 1976, of 14½ million, to just 6½-7½ million in the most recent series.

Nathan Turner is now looking for an actor with the magic of the earlier, eccentric Doctors:"We've tried a young one and now we are after a much older one," he said.

"The 6th Doctor will be appointed before the end of September, ironically 2 months before transmission of the '5 Doctors'. He will be seen by viewers in March towards the end of Peter's last season, whose youthful approach isn't thought to have gone down too well with viewers.

The 'Daily Star' invited their readers to say who they'd like to see as the new Doctor and the news even made a small paragraph in the 'Times'.

ON PAGE FIVE WE LOOK AT POSSIBLE EFFECTS ON CONTINUITY THIS NEWS WILL HAVE AND WHY THE DAVISON ERA HAS LACKED THE INDIVIDUAL MAGIC OF EACH OF THE EARLIER DOCTORS.

SEE PAGE 5...

PERPUGILLIAM BROWN FLIES THE FLAG

On July 5 1983, unknown actress, Nicola Bryant, was announced as the successor to Janet Fielding.

Nicola, 21, left the Webber Douglas Academy only four months ago:"It's just unbelievable. I was just put up for the part and got it. It's very exciting."

Nicola will play a wealthy American botany student called Perpugilliam Brown or 'Peri' for short.

She will meet the Doctor on a Mediterranean cruise following 'Ressurection of the Daleks' in which Tegan will leave.

Nicola doesn't mind missing an adventure against the Daleks as she was "scared silly" of them as a child : "I was crawling around in my nappies when the series started 20 years ago. The Daleks petrified me."

Keeping to the tradition of picking girls for their looks as well as their acting abilities, John Nathan Turner hopes Nicola will keep Dads rivetted to their seats. She will mainly wear bikinis and leotards.

Nicola was born in Surrey and holds duel British and American nationality. She has spent much of her life commuting between England and New England, and has worked in the US in 'Shakespeare' and cabaret : "Funnily enough, I thought I'd be in it one day. I told my parents I thought it would be a wonderful job—but they just laughed!"

Reviews 6

Arc of Infinity /Omega Retraced

By John Byrne, broadcast between Jan'3-12 1983(4)

What started of as an obvious classic, eventually ended most dissapointingly.

A major error was the way Tegan was reintroduced. What a coincidence that her cousin, whilst on holiday, -

Robin were drips, who reacted to events going on around them most unrealistically.

Colin Baker stood out as a possible candidate for the part of the '6th Doctor' although he played his role rather harsh

Target Diary EXCLUSIVE

We start of this month's column with 'EXCLUSIVE' news concerning the publication of four old Dr Who stories next year. No less than three are to be William Hartnell historical stories all originally written by John Lucarotti. We can reveal that he is to novelise them for Target although they will not be his first books. He has already written children's books for Target and thus it seems logical that he should write his 'Who stories, arguably classics in their own rights. They are as follows : 'Marco Polo', the 4th ever story, 'The Aztecs' and 'The Massacre' which also featured Dodo and Steven both yet to appear in a Dr Who novel. Incidentally, the 'Crusaders' will be reprinted in October to bring it up to date. The 'Celestial Toymaker', a reputed classic has also been singled out for publication though dates have not been announced. Finally, Ian Marter is to pen the Troughton story of 'The Dominators', the story only a lucky handful saw at the Convention. No confirmations orother details known at present.

This month sees the release of 'Mawdryn Undead' in hardback and the classic 'Earthshock' in paperback. (CHECK THE MERCHANDISE COLUMN ON THE LAST PAGE FOR PRICES) This month's reprints are 'Crusaders'(no new cover illustration), 'State of Decay' and 'Space War'.

The forthcoming release

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RESURRECTION OF THE DALEKS

After a seemingly endless absence from our TV screens, the metallic monsters of Skaro are to return in the 4th story of the next season.

It is traditionally titled 'The Resurrection of the Daleks' and will be written by the present script - editor Eric Saward who also penned the highly popular Cyberman story 'Earthshock' and the chilling 'Visitation'. The director will be newcomer Matthew Robinson.

Originally, this story was to have ended the 20th season, but due to an electricians' strike filming had to be postponed to the 21st season, at the cost of another story.

What is just as exciting is that 'Resurrection' - doesn't mark the return of the Daleks, but the forthcoming 'Five Doctors' features them, or rather one. John Scott Martin returns to play the lone Dalek and this means, next to Nicholas Courtney he is the only person to have appeared against all five Doctors. It isn't known whether he will be in the forthcoming story. New Daleks are being built whereas an old model has been used for the special.

It is in four parts and serial coded 6P. It will be transmitted during the 2nd week of February.

Including 'Five Doctors', 108 episodes of Dr Who will have passed between 'Resurrection' & 'Destiny of the Daleks' — exactly the same number of episodes to have passed between 'Destiny' and the previous Dalek story 'The Genesis of the Daleks'. However, 4½ years passed between the two Baker stories, but only 4 years and 5 months will have gone by between the most recent Dalek stories.

DALEK CHRONOLOGY PAGE 11

Overseas News

John Nathan Turner was recently presented with the 'Saturn 1983 International' award given by the 'American-Academy of Science Fiction Horror & Fantasy, for the Doctor Who series.

Tom Baker, who recently attended a Convention at Palo, America, at the end of May, also won an award for his portrayal of the Doctor.

Lionheart, the American distributors of Dr Who have so far sold 'The Five Drs' to 30 American stations, hopefully for simultaneous transmission on the 20th Anniversary. This will tie in with what is planned to be the biggest birth-day party of all time...

On May 24th, Bob Greenstein, Vice President of Lionheart, made the following announcement: "Please allow me to extend this invitation on behalf of Lionheart TV and BBC Enterprises to join in on a coast-to-coast Dr Who Gala Event. Lionheart have been swamped by TV stations wanting to buy the Special and Lionheart reckon that on November 23rd, 7,000,000 will sing happy birthday to Dr Who, stretching across America from New York to California. More than 80 TV stations will be involved in what is hoped to be the biggest birthday party of all time as Wynn Nathan, President of Lionheart, declares: "We're shooting for the 'Guiness Book of Records' for the biggest party ever'."

Subscriptions

IF YOU ENJOYED THIS 1ST ISSUE OF 'THE DR WHO BULLETIN' AND WOULD LIKE TO RECEIVE THE SECOND ISSUE HOT OF THE PRESS IN THE

10

BULLETINS

NEXT SEASON will see a new Tardis set and console to replace the present one which has become very shabby in recent years.

THE FIVE DOCTORS won't feature Kamelion. The Doctor(s) old roadster, Bessie, will be making a reappearance. She last appeared in 'Robot' 1975.

STARBURST, issue 60, has a four page colour feature on the 'Convention' which took place at Easter at Longleat. Their 'TV Zone' will also feature Dr Who in the next few issues to mark 20 years.

SCARECROW Worzel Gummidge killed of when Southern Television lost its license two years ago, may be back on TV next year in a new Jon Pertwee series planned by HTV.

THE RADIOPHONICS WORKSHOP have a book out celebrating their long and successful history. Many pages are devoted to Dr Who.

GENESIS OF THE DALEKS is currently being prepared as a radio production by Andrew Sewell in 4 thirty minute episodes. If it is accepted, it will be produced by the Studio Amateur Dramatic Group and will be broadcast probably on Radio 4 this November coinciding with the 20th anniversary celebrations.

SKARO, the leading Dr Who fanzine on the market is to cease publication after the next issue which will feature a full colour cover depicting scenes from 'Enlightenment' and the lost story 'Shada'.

TOM BAKER recently played a doctor of a different sort when he appeared in ITV's Jemima Shore series.

FRONTIOS STAR MURDERED

Actor Peter Arne was found beaten to death at his Knightsbridge flat on August 2nd, a week before he was to have begun work on the new Doctor Who story titled 'Frontios'.

Only hours before the killer battered him with a log of wood and a stool he went to a theatrical costumiers in Clerkenwell for a fitting.

Sixty-two-year old Mr.Arne was to have played a doctor on an alien planet who is befriended by the Doctor in his struggle against monsters.

"This is a terrible tragedy," a BBC spokesman said. His part will have to be re-cast for the four part story, of which filming is due to start on August 10th.

Peter Arne, a lifelong friend of Noel Coward, appeared in more than 50 films and made numerous TV and stage appearances.

His film roles included parts in 'Return of the Pink Panther', 'The Cockleshell Heroes' and 'The Straw Dogs'. He played a German officer in the TV series 'Secret Army' and was most recently seen on TV in the soap-opera 'Triangle'.

His agent and manager, Mr Roger Carey said:"It is appalling, shattering, shocking news. This is a brutal, bloody murder. I don't know any reason why anybody should want to do this."

The 'Standard' used the story as a front-page headline : DR WHO ACTOR MURDERED.

Peter Arne, the actor—found battered to death.

JNT SIGNS FOR A FIFTH SEASON

John Nathan Turner, the producer of Doctor Who, has signed a new contract with the BBC which means he will stay to produce the 22nd Season of Dr Who.

The move comes as a surprise for many who thought he would call it a day after his 4th season.

When he first started on Dr Who, 'JNT' himself said he wouldn't stay longer than three seasons.

Only Barry Letts has stayed for 5 years as producer throughout the entire 'Pertwee' era bar 1st story.

NEW ANNUAL

The 1984 'Doctor Who Annual' goes on sale this month.

It will cost £2 75 and again will have a photo cover, the same photo as used on the cover of 'Dr Who Monthly' No. 74.

It will also have 64 pages. Though contents aren't yet known, 'World Distributors', the makers, have released the following publicity blurb:

"1983 is the year of Dr Who - the 20th Anniversary of the evergreen series and it will be celebrated by the BBC with extra programmes and publicity. The advent of the youthful Peter Davison has rejuvinated the show and gained a whole new cult following. Last year's annual reflected this success, so this new annual has everything going for it !"

News of the '21'st Season. . .

The first two Dr Who stories for Season 21 are now safely in the can and ready for transmission. It would appear that all stories next year are to be filmed in orderof being screened.

STORY 1 is given the classic title 'Warriors of the Deep' and is serial coded 6L John Byrne has written the script which means something from the Doctor's past may reappear (ie:The Master, Omega). Pennant Roberts is the first director of 'the old days' to return in the JNT era and has directed this story. His previous credits are 'Face of Evil', 'Sunmakers' and the 'Pirate Planet'. He was also the director on 'Shada', the 'lost story' from which an excerpt has been used to represent Tom Baker in 'Five Doctors'. Baker, of course, was unable to appear. It is not yet known if Pennant will be creditted on '5 Drs'. We can reveal that this story will not be featuring the Ice Warriors, however. The guest stars are Tom Adams and Ingrid Pitt who last appeared in 'Time Monster'. They will play Solow and Vorshak respectively. The story takes place thousands of years into the future.

STORY 2 is in 2 parts and chillingly called 'The Awakening.' It is written by Eric Pringle and directed by Michael Morris, both new names to Dr Who. It will be set on Earth in 1984 and is serial coded 6M. Guest stars are ex-Liver Bird Polly James who plays Jane Hampdn and Denis Lill who last appeared in 'Image of the Fendahl'. He plays Sir George Hutchinson.

STORY 3 will be filmed August 10th and it is hoped that a replacement for Peter Arne(see page 2)can be found in time. It is coded 6N and is written by Christopher H. Bidmead and directed by Ron Jones. Peter Gilmore will guest star and it is set on the planet 'Frontios'.

STORY 4 ... 'The Resurrection of the Daleks(see P. 4 for details...)

STORY 5 is written by Peter Grimwade and directed by Fiona Cummin Coded 6Q, it provisionally e titled 'Planet Fire'. No oth details concern this story a known at prese

PETER DAVISON'S LAST SEASON DETAILS

REPEATS

In the week commencing August 15, 'The Visitation', from Season 19, is to be repeated on consecutive nights. Black Orchid will follow the week after. Both featured in Peter Davison's first Season. No dates have yet been confirmed.

LALLA WINS LIBEL DAMAGES

Lalla Ward, who played Princess Astra and Romana in the Tom Baker era, won substantial damages for libel in the High Court on July 13. The damages were awarded after it was falsely alleged that she had appeared nude in a girlie magazine.

31 year old Lalla was said to have been "horrified" at the "tasteless" and "offensive" pictures.

The magazine feature conveyed the impression that she was a hypocrite who in her early years had a history of pornographic modelling.

In 1973, Lalla appeared topless in the film 'Got it Made' which was in no sense pornographic.

However, the film was reissued with the title 'Sweet Virgin' and parts were changed to give the impression that Lalla was appearing in a pornographic film.

Lalla Vard interview in Skaro, Volume 3, No.5 ..

COMING SOON

Look out soon for the latest prints from 'Icarus'.The 'Sontarans' and 'The Master' are the latest subjects.

DOCTOR WHO:A CELEBRATION, Two Decades through Time and Space'will be released on 15th September andwill cost £10 95.

The forthcoming 'Radio Times Special' will be out in October and will cost £2.

MERCHANDISE:Page 12

SEPTEMBER Nº2

NEWS As well as featuring all the important news stories of the month, we pay particular attention to...'THE FIVE DOCTORS' exclusive news on the forthcoming special... 'THE MISSING EPISODES' could some-one really be in possession of the episodes missing from the BBC archives ? We investigate...

REVIEWS Continuing our look at the last season, we review 'SNAKE-DANCE' ... The new 'ANNUAL'... a look at the new Target book 'TERMINUS' by John Lydecker ... 'MARVEL' 81.

FOCUS ... on the 'GRAHAM WILLIAMS' era. We look at the three years of the producer you either love or hate and review all of his stories.

COVER... with so many companions coming and going, we look at the assortment introduced by 'JNT' highlighted by a beautiful cover illustration of Sarah Sutton(NYSSA) surrounded by some fearsome foes.

LETTERS TARGET DIARY COMMENT MERCHANDISE

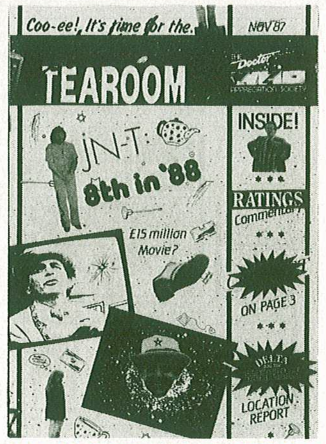
+Lots More!

Editorial

I hope you have enjoyed reading the first ever Dr Who news magazine. It has been hectic to say the least, searching for stories which will be of interest to Dr Who fans, but extremely satisfying.

Depending on sales and your support, 'The Dr

Someone had to act!



DWBULLETIN
THE MONTHLY NEWS 'ZINE
Nº 49 £1·20 NOVEMBER 1987
THE FANS, THE PUBLIC, THE PROFESSIONALS ALL UNANIMOUSLY AGREE;
JN~T MUST GO NOW
By IAN LEVINE
OPERATION WHO

THE 'DOCTOR WHO IN DECLINE' feature was televised as planned on BBC2's television review programme Did You See...? on November 22nd and a full account of the 9-minute slot appears below.

Originally the feature was to have been based around the appeal of DOCTOR WHO and an attempt to define the 'magigal essence' of the Doctor. But this soon changed when a copy of D.W.B.#48 - headline: OPEN AIR CHARADE - was sent to the presenter of the phone-in programme, Patti Caldwell (who chaired the controversial DOCTOR WHO slot in late September), in which we accused Open Air of 'rigging' viewers' calls in John Nathan-Turner's favour to prevent a balance of pro/anti calls being aired. As it transpires JN-T was not to evade his many critics afterall because Caldwell - who professes to an intense dislike of DOCTOR WHO - was equally irked that JN-T escaped virtually untarnished and, presumably agreeing with my complaints outlined in an accompanying letter, forwarded my correspondence to the Did You See...? office.

This chain of events was subsequently to alter the direction of Did You See's...? 24th anniversary DOCTOR WHO feature and so added to the slot's brief was "Fan's disillusionment with the current state of play", but this was only after I had corrected their misapprehension that the disillusionment - as erroneously presumed by the press - was due to general dissatisfaction with Sylvester McCoy's portrayal. Naturally I was quick to inform the researcher, Krishna Govendar, that Sylvester was, in my view, the only bright light in an abysmal season, and that their 'inquest' should concentrate primarily on producer John Nathan-Turner. Although he is clearly no great fan of the series, the subject matter was evidently proving to be of great interest to him, but he was very careful in acknowledging the obvious limitations such a project posed and realised he would have to tread cautiously when presenting the case against his fellow B.B.C. employee.

In late October, Andrew Beech (the D.W.A.S. Co-ordinator) and myself went to the B.B.C.'s Kensington House - home of Did You See...? - as Govendar was preparing his initial research into the 9-minute segment, and we went in to great depth about our feelings on the series today (it should be pointed out that Andrew Beech's views were those of his own and in no way represented the Society). We were asked if we would be prepared to be filmed at a later date, and while I declined the invitation - nominating Ian Levine as a far greater qualified speaker on the matter - Andrew instantly agreed. Soon after Nathan-Turner himself was asked if he would be prepared to answer his critics on air, but learning of Beech's involvement (presumably because of the latter's Daily Mail article in September), declined to appear if Beech participated. This was clearly a bluff to cover up his notorious reluctance of facing up to criticism of his work, because even after Andrew was politely informed that he wouldn't be filmed after all in the belief that JN-T would change his decision, Nathan-Turner still refused to appear ! The Daily Mirror, alerted by our campaign, managed to elicit the excuse for Nathan-Turner's gross unprofessionalism in refusing to defend the programme he produces: he didn't believe there was anything about his programme to defend...

DID YOU SEE...?, B.B.C.2 9 30pm, Sunday 22nd November 1987

LUDOVIC KENNEDY (Presenter): When DOCTOR WHO came to an end in 1985 it made front page news and led to sustained protests by the programme's many supporters. This year it came back with a new Doctor and tomorrow it celebrates its 24th birthday. But it seems that some of its fans are still not happy...

(Clip of the new title sequence)

JEREMY BENTHAM: There's too much light entertainment creeping into it which has deviated from that drive towards good gothic drama.

IAN LEVINE: The last eight or nine years have seen a very, very steep decline in the quality of the show and it's become a sort of mockery pantomime version of its former self.

(Clip from TIME AND THE RANI of the Doctor warning 'Bonnie' - as impersonated by the Rani - not to underestimate her (the Rani), to which the Rani replies: "I'm overwhelmed", slaps the Doctor who then performs a "pratfall")

LUDOVIC KENNEDY: Press attention has focussed on the new Doctor, Sylvester McCoy, but the programme's critics feel the problem goes deeper...

JEREMY BENTHAM: It's lost that which it once had very tangibly and that is the ability to be for the small screen what Hammer Films were doing at their peak for the wide screen. If you like, it's lost the ability - not to terrify perhaps - but frighten children in a non-horrific way.

(Clip from episode 4 of PYRAMIDS OF MARS is shown - depicting the Doctor / Sutekh confrontation - as a contrast to the previous clip to emphasise this point)

LUDOVIC KENNEDY: John Nathan-Turner, the producer of DOCTOR WHO, decline to appear on this programme, but in September he answered his critics on Open Air...

(Then followed Nathan-Turner's infamous "memory cheats" speech from Open Air (ref: D.W.B.#48))

IAN LEVINE: I'm not being nostalgic at all because being familiar with the old shows and comparing them, I think you can see that the first four Doctors...all had a wonderful eccentric charisma and they had a standard of quality running through all their shows.

(Followed by a clip from THE EVIL OF THE DALEKS episode 2 of the Doctor asking Molly the maid what date it is)

LUDOVIC KENNEDY: But what is it about DOCTOR WHO that leads to such impassioned debate ?

MANUEL ALVARADO (Co-author of DOCTOR WHO-The Unfolding Text): Firstly sci-fi is a very popular genre within the literary mode. Secondly DOCTOR WHO is the only long-running sci-fi series on TV so it's always going to have a strong bedrock of fans, but it's also a quite unique format in that it is almost formatless. I mean, apart from the fact that it has the TARDIS and the Doctor, it's possible within that particular structure to produce almost anything. They can produce adventure series, historical romances, gothic horror, comedies, they can produce almost anything if you like and the Doctor can transmutate into almost anything or anybody. It has a sort of winning format in the way that perhaps a soap doesn't.

(Clip from the original opening titles)

IAN LEVINE: I first got interested in DOCTOR WHO when I was about 9 years old. I was sitting there in the lounge of my parents' old house and they said there was a new programme on and we looked in the paper and we thought we'd all sit down and watch it, and from the opening title sequence I remember being rivetted...

(Followed by a clip from AN UNEARTHLY CHILD of Ian and Barbara entering the TARDIS for the first time)

I have seen every single DOCTOR WHO episode that has ever been transmitted. There were actually a couple I missed at the time when they were actually on the air but of course I have got them on video since then so I am now in a position to say I have seen every single one and have missed nothing.

(Ian's speech continues over a filmed insert showing his definitive WHO collection of tapes, film cans, props and publications)

Apart from getting a video collection together and having every DOCTOR WHO apart from 118 episodes which are missing and lost forever unless some private film collector turns up copies, I've got a pretty amazing collection of TV scripts from the series, a lot of original props - including a 5 foot Servo Robot from a Patrick Troughton episode which is so big we had to sort of half dismantle the cellar to get it down there - a couple of hundred of the old black and white recordings which I like to keep on film (that way if the video's damaged the film's preserved), and a lot of books from around the world; a lot of American magazines on the show and a lot of British mags like DOCTOR WHO Bulletin which examines the history of the show.

The central essence of the Doctor's character is a kind of weird eccentric with a great love of humanity and civilisations and a sense of fair play and justice. A cosmic magician with magical qualities...

(A clip from PYRAMIDS OF MARS episode 4 of the Doctor with Sarah solving one of the puzzles set by the Osirans)

MANUEL ALVARADO: The historical background for DOCTOR WHO is very interesting in that it comes into being in the early '60s at a time when there is the new drive towards scientific understanding and the space-race between America and the Soviet Union, but there certainly seems to be connections with the Eagle comic of the '50s and DOCTOR WHO would seem to take over fairly directly from that sort of comic. At the same time it's more complicated than that: there are certain>

THE STAGE and TELEVISION TODAY, November 19

Exterminate . . . exterminate – Doctor Who producer zapped by angry fans

FANS of TV's time travelling Doctor Who have launched a campaign to oust the series' producer in what they claim is a desperate final bid to save the veteran timelord from extinction, *writes Angela Thomas.*

Leading Doctor Who enthusiast, top record producer Ian Levine is following up a blistering attack on producer John Nathan Turner and the series' pantomime style published in the latest issue of the fanzine, DW Bulletin, with an appearance on a special edition of BBC2's Did You See?

Levine, who has himself previously worked on the once extremely popular series, said this week: "We are more than aware of the rot inside (Dr Who) that has been silently corroding away the magical essence of a once quite simply brilliant concept, but attempting to campaign at the BBC for a better series over the past couple of years has been like banging our heads against a brick wall.

"And it is the public as well as the fans whom the BBC have attempted to dupe into watching trashy, light entertainment panto antics which could just as easily be brilliant drama with a thoughtful change of producer, but it is purely because the British public are not capable of being duped in this way that they are not watching Dr Who any longer."

Levine's detailed attack which also criticises the quality of the writing, direction and casting of known lightweight stars in key roles, has been backed by the editor of the DW Bulletin, Gary Levy who has written to Michael Grade appealing for a change of production team.

Describing the new series as 'the most appallingly produced ever' Levy goes on to appeal for Nathan Turner to be taken off the next series which will mark the Dr's 25th anniversary year.

"The fans can't be expected to sit back and watch Doctor Who being decimated before their very eyes and so we have at last decided to take action. Whether it will go as far as demonstrations outside the BBC I don't know, but we aren't repared to see the show being systematically destroyed by a useless producer any longer."

A BBC spokesman said this week that plans were already under way for the next series which would go into production in the spring for an autumn transmission date. "We are well pleased with the ratings for the current series and as far as we are concerned John Nathan Turner will be making that series."

BBC STUNNED BY GRADE DEFECTION

BC DIRECTOR general Michael Checkland's carefully onstructed programming frontline was in disarray this week ollowing the dramatic defection of Michael Grade to Channel 4.

By ANGELA THOMAS

Within days of the appointment f Jonathan Powell and Alan Yenob as the new heads of BBC1 and BC2, a move which was seen by

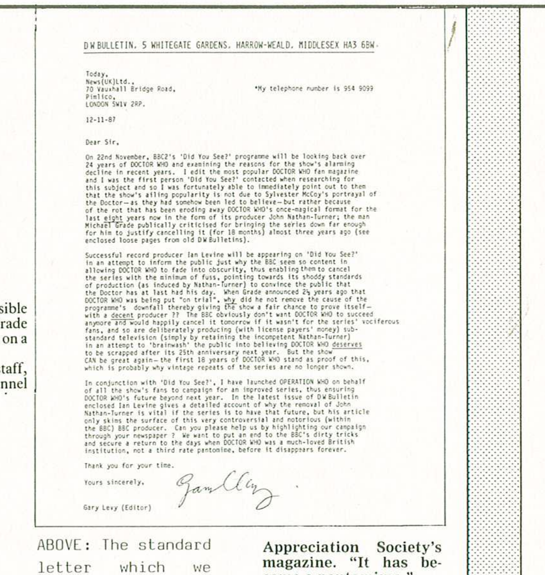
service now looks forward to the chal-

appointment by Channel 4 chairman Sir Richard Attenborough also took many Channel 4 officials by surprise because Grade had frequently been reported as saying he was not interested in applying for the job.

Although many welcomed the

er, made no mention of the possible future structure of the company. Grade will take up his new post in January on a five year contract.

In a message to Channel 4 staff, Isaacs, who will remain on the Channel 4 board until he takes



D W BULLETIN. 5 WHITEGATE GARDENS. HARROW-WEALD. MIDDLESEX HA3 6BW.

Today,
News(UK)Ltd.,
70 Vauxhall Bridge Road,
Pimlico,
LONDON SW1V 2RP.

*My telephone number is 954 9099

12-11-87

Dear Sir,

On 22nd November, BBC2's 'Did You See?' programme will be looking back over 24 years of DOCTOR WHO and examining the reasons for the show's alarming decline in recent years. I edit the most popular DOCTOR WHO fan magazine and I was the first person 'Did You See?' contacted when researching for this subject and so I was fortunately able to immediately point out to them that the show's ailing popularity is not due to Sylvester McCoy's portrayal of the Doctor—as they had somehow been led to believe—but rather because of the rot that has been eroding away DOCTOR WHO's once-magical format for the last eight years now in the form of its producer John Nathan-Turner; the man Michael Grade publically criticised for bringing the series down far enough for him to justify cancelling it (for 18 months) almost three years ago (see enclosed loose pages from old DW Bulletins).

Successful record producer Ian Levine will be appearing on 'Did You See?' in an attempt to inform the public just why the BBC seem so content in allowing DOCTOR WHO to fade into obscurity, thus enabling them to cancel the series with the minimum of fuss, pointing towards its shoddy standards of production (as induced by Nathan-Turner) to convince the public that the Doctor has at last had his day. When Grade announced 2½ years ago that DOCTOR WHO was being put "on trial", why did he not remove the cause of the programme's downfall thereby giving the show a fair chance to prove itself—with a decent producer ?? The BBC obviously don't want DOCTOR WHO to succeed anymore and would happily cancel it tomorrow if it wasn't for the series' vociferous fans, and so are deliberately producing (with license payers' money) sub-standard television (simply by retaining the incompetent Nathan-Turner) in an attempt to 'brainwash' the public into believing DOCTOR WHO deserves to be scrapped after its 25th anniversary next year. But the show CAN be great again—the first 18 years of DOCTOR WHO stand as proof of this, which is probably why vintage repeats of the series are no longer shown.

In conjunction with 'Did You See?', I have launched OPERATION WHO on behalf of all the show's fans to campaign for an improved series, thus ensuring DOCTOR WHO's future beyond next year. In the latest issue of DW Bulletin enclosed Ian Levine gives a detailed account of why the removal of John Nathan-Turner is vital if the series is to have that future, but his article only skims the surface of this very controversial and notorious (within the BBC) BBC producer. Can you please help us by highlighting our campaign through your newspaper ? We want to put an end to the BBC's dirty tricks and secure a return to the days when DOCTOR WHO was a much-loved British institution, not a third rate pantomime, before it disappears forever.

Thank you for your time.

Yours sincerely,

Gary Levy

Gary Levy (Editor)

ABOVE: The standard letter which we sent to all the newspapers.

THE STAR, Saturday, November 14, 1987

Fans' verdict on Timelord —exterminate!

EXCLUSIVE by GEOFF BAKER

THE new-look Doctor Who has been slammed as rubbish — by the show's own fan club.

Now they want the stars — and the programme's boss — booted out.

The fans have launched an astonishing attack on the new series starring Sylvester McCoy.

They don't like the jokes, the girls, the stories or the villains.

Leading the onslaught is record producer Ian Levine, said to be the official historian and "world's leading authority" on Doctor Who.

In the latest fan club bulletin, he says viewers are now seeing "the worst Doctor Who stories ever".

The Timelord's sidekicks and enemies come in for fierce flak.

Bonnie Langford — the Doctor's assistant — should go, says Levine.

"She was miscast and is as nauseating as ever.

Abysmal

Another star, Kate O'Mara, is also slammed for "attempting to out-gloss her Dynasty role, complete with shoulder-pads and lurex."

The casting of Richard Briers as chief villain was "a fatal mistake," says Levine.

"He played scenes as if he were Inspector Blakey in On The Buses."

But the fans' biggest target is Who producer John Nathan-Turner. They want Beeb supremo Michael Grade to sack him.

Levine blames Nathan-Turner for "the abysmal audience ratings of 4 to 5 million."

The solution, say fans, is more thrills — less silly laughs.

TODAY, MONDAY, NOVEMBER 23, 1987

Keep taking the Tardis

McCOY: Pantomime

DOCTOR WHO (BBC1, 7.35pm)

THE irrepressible Doctor Who bounds into his 150th intergalactic adventure tonight in a valiant attempt to convince his foes there is life in the Tardis yet.

It is episode 670 of the show which captivated children in the Sixties and Seventies, scared Michael Grade in the Eighties and, most recently, horrified its fans.

When Grade, who rested the show because he thought it too violent, resurrected the Tardis in September, complaints came not from the Doctor's adversaries, but from his devoted fans. "The current series is appallingly produced," said Ian Levine in the Doctor Who Appreciation Society's magazine. "It has become a pantomime."

What the fans couldn't stomach was the Doctor's new persona, played by Sylvester McCoy.

Grade thought differently and gave the Doctor the toughest battle of his career—against ITV's Coronation Street. But while Bet Lynch pulls 16 million viewers into the Rovers, the Doctor has attracted only five million.

In tonight's adventure the Doctor faces an enemy with a temperature of minus 193°C. Will he exterminate the Doctor? Or will Bet Lynch get there first?

PENNY WARK

THE LONDON EVENING STANDARD, THURSDAY, 19 NOVEMBER, 1987 —

Dr Who? He's not the real McCoy . . .

by Steve Clarke

ANGRY Dr Who fans have written to the BBC demanding changes to stop its "alarming decline."

A letter from Mr Gary Levy, editor of the Dr Who fan magazine, D.W. Bulletin, claims the current series of the long-running programme is "the most appallingly produced ever."

And an article in the magazine's November edition attacks Dr Who producer John Nathan-Turner for turning the show into a "pantomime."

Its author, record producer Ian Levine, says Mr Nathan-Turner has turned a credible drama programme into light entertainment. He wants him sacked.

Mr Levine said: "The BBC has betrayed Sydney Newman's original concept and all the care lavished on the show in its first 18 years by dedicated producers, actors and directors. Perhaps it is now beyond repair."

But a member of the Dr Who Appreciation Society said the current series, introducing Sylvester McCoy as the Time Lord, is "the best Dr Who for a long time. Sylvester McCoy has brought the fun back without turning it into a light-hearted romp. It's become drama again."

Sylvester McCoy is the seventh Dr Who since the series began 24 years ago. The programme returned this autumn after being "rested" by Mr Michael Grade—then BBC TV director of programmes—who thought it had become too violent.

The BBC has made no secret that the programme is still very much on trial. But a new series, again starring Sylvester McCoy and produced by John Nathan-Turner, is in the pipeline for next autumn.

The present series, co-starring Bonnie Langford and featuring a number of star guests including Kate O'Mara, Richard Briers and Ken Dodd, is scheduled against Coronation Street on Monday evenings.

The idea of pitching it against ITV's most popular programme is to attract a young audience, as Coronation Street is not watched by a high proportion of younger viewers.

So far, the idea, appears to be succeeding. The most recent ratings for Dr Who gave it an audience of 5,300,000 viewers.

THE INDEPENDENT Monday 23 November 1987

Dr Who becomes Dr No

NEXT YEAR, if he lives that long, DOCTOR WHO will be 25 earth-years old. On this day 24 years ago, his first incarnation bowed in. His present, seventh body is provided by Sylvester McCoy and his latest adventure, Dragonfire by Ian Briggs, is the 150th. So, are celebrations in order? 'Fraid not. Producer John Nathan Turner, a man whose passion for his programme verges on the pathological, is widely reviled by fans for taking Dockeroo away from its tradition. As an agnostic in these matters, I speak as I find. McCoy is one of my favourite actors, but he's a brilliant gadfly and that's not what the doctor ordered. Because he lacks authority, the doc seems peripheral to the action. Nathan Turner needs to look for a player with presence and weight, perhaps literally (wouldn't Richard Griffiths be wonderful, if he'd do it? Or even Simon Callow?). But the tone is all wrong too. Like a Seventies Hollywood spoof of a Thirties Hollywood musical, it has become knowingly camp, larking with its own past rather than reverencing it. And finally its slot (7.35 BBC1) is all wrong. The authentic Saturday tea-time show, it's now run to mop up Coronation Street's younger viewers, a mere scheduling counter. Well, the new story draws far too much on Star Wars, with Tony Selby in the Harrison Ford part. But Patricia Quinn *(right, with Edward Peel)* bizarrely has almost exactly the same scene as she played in last week's Fortunes Of War. *W Stephen Gilbert*

DAILY MIRROR, *Saturday, November 21, 1987*

WHAT'S UP, DOC?

★ FANS OF BBC TV's Dr Who are up in arms over the latest series — just as the good Doctor celebrates his 24th birthday.

And some of the critics join DID YOU SEE . . ? (BBC-2, 9.25pm tomorrow) to voice their disapproval of what's happening in Dr Who's latest adventures.

Some don't like Sylvester McCoy, the latest actor to play the role, but even more feel that the series is getting away from its roots.

Members of the Dr Who Appreciation Society describe the current series as "a pantomime", but John Nathan-Turner, producer of Dr Who, has turned down an invitation to defend his programme on Did You See . . ?

There is, he says, nothing to defend.

JACK BELL

traditions that they share. They share a tradition on the one hand of a new scientificism, on the other hand they also share a certain moralism - the sort of deep pacifism that runs through DOCTOR WHO would seem to be part and parcel of the B.B.C.'s own very, very liberal, in some ways rather Christian values, that it embodied at that stage.

PETER ANGHELIDES: The essence of a DOCTOR WHO is what each actor brings to the role himself and also how that's then qualified by the sorts of programmes that each individual producer then wants. As well as that the performance has to have a credibility because one of DOCTOR WHO's strengths has been a sort of liberal moral passion.

(A clip of each Doctor, together with a caption of the average viewing figure for each particular era, was shown as Peter proceeded to sum up what he felt are the qualities of each of the seven Doctors)

(William Hartnell from AN UNEARTHLY CHILD, 8.9m average)

William Hartnell brought to the programme a sort of grandfather figure and he was also a teacher and what the B.B.C. were looking for at the time, it seemed, was something which would encourage children to take a more positive attitude to learning.

(Patrick Troughton from THE EVIL OF THE DALEKS, 6.7m average)

Patrick Troughton brought more whimsy into the programme. He didn't want to play himself and in that respect what he did was produce a performance and it was much more comedic. He was much more of a dotty uncle to Hartnell's rather grumpy grandfather figure.

(Jon Pertwee from THE MONSTER OF PELADON, 8.2m average)

Jon Pertwee had a fascination - as Jon Pertwee the actor- with high technology in the form of a variety of different types of transport. He was much more of a James Bond-type figure.

(Tom Baker from PYRAMIDS OF MARS, 8.2m average)

Tom Baker's was a much quieter performance. You would think what Pertwee was going to do next, you'd think of what Baker was going to think about next. He was much more of a studious, rebellious-type figure, manifested in his sort of Bohemian attire.

(Peter Davison from CAVES OF ANDROZANI, 7.8m average)

Peter Davison was a way of making the Doctor very different to Tom Baker who'd been in the programme for so very long. Where he did this was to make the Doctor more vulnerable, but at the same time it was more difficult, I think, to perceive the Doctor as being somebody who could possess so much knowledge and experience in someone who appeared so young.

(Colin Baker from MARK AND THE RANI, 6.7m average)

I'd like to think that Colin Baker didn't bring an awful lot of himself to the performance because actually his Doctor was extremely unlikeable. He was brash and arrogant and had bad taste, and again it's difficult to invest a lot of confidence in a figure who has such faults.

(Sylvester McCoy from TIME AND THE RANI, 4.7m average)

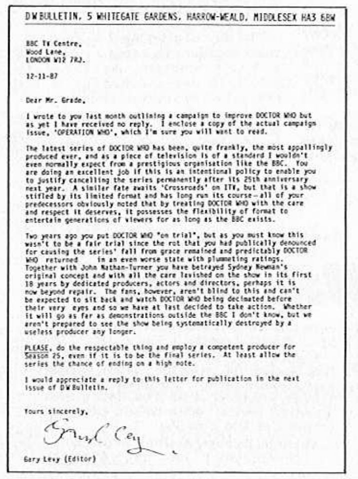
The new Doctor, Sylvester McCoy, he said in taking the role he wants to make it like Magnus Pyke or David Bellamy, to make the performance such that its somebody who's manically involved and enjoys everything he does.

LUDOVIC KENNEDY: As regards the long-term future of DOCTOR WHO, Michael Grade - before he left us - said the jury was still out.

JEREMY BENTHAM: If they decided to scrap DOCTOR WHO tomorrow, you'd lose the most flexible format that the B.B.C. has ever had in the way of a drama series that can appeal both to the young and to the old.

I think what you want to do is more to bring eyesight to the blind rather than take the guide dog outside and shoot it ●

BELOW: LETTERS SENT TO GRADE AND POWELL STILL AWAITING REPLIES



DW BULLETIN, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

BBC TV Centre,
Wood Lane,
LONDON W12 7RJ.

12-11-87

Dear Mr. Grade,

I wrote to you last month outlining a campaign to improve DOCTOR WHO but as yet I have received no reply. I enclose a copy of the actual campaign issue, 'OPERATION WHO', which I'm sure you will want to read.

The latest series of DOCTOR WHO has been, quite frankly, the most appallingly produced ever, and as a piece of television is of a standard I wouldn't even normally expect from a prestigious organisation like the BBC. You are doing an excellent job if this is an intentional policy to enable you to justify cancelling the series permanently after its 25th anniversary next year. A similar fate awaits 'Crossroads' on ITV, but that is a show stifled by its limited format and has long run its course - all of your predecessors obviously noted that by treating DOCTOR WHO with the care and respect it deserves, it possesses the flexibility of format to entertain generations of viewers for as long as the BBC exists.

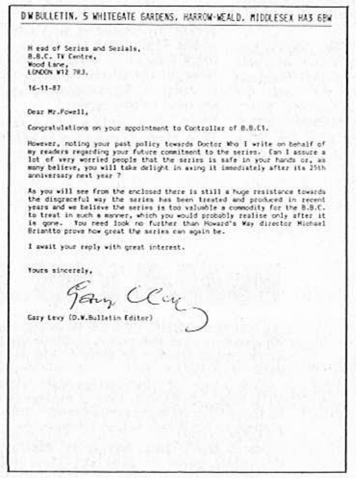
Two years ago you put DOCTOR WHO "on trial", but as you must know this wasn't to be a fair trial since the rot that you had publically denounced for causing the series' fall from grace remained and predictably DOCTOR WHO returned in an even worse state with plummeting ratings. Together with John Nathan-Turner you have betrayed Sydney Newman's original concept and with all the care lavished on the show in its first 18 years by dedicated producers, actors and directors, perhaps it is now beyond repair. The fans, however, aren't blind to this and can't be expected to sit back and watch DOCTOR WHO being decimated before their very eyes and so we have at last decided to take action. Whether it will go as far as demonstrations outside the BBC I don't know, but we aren't prepared to see the show being systematically destroyed by a useless producer any longer.

PLEASE, do the respectable thing and employ a competent producer for Season 25, even if it is to be the final series. At least allow the series the chance of ending on a high note.

I would appreciate a reply to this letter for publication in the next issue of DW Bulletin.

Yours sincerely,

Gary Levy (Editor)



DW BULLETIN, 5 WHITEGATE GARDENS, HARROW-WEALD, MIDDLESEX HA3 6BW

Head of Series and Serials,
B.B.C. TV Centre,
Wood Lane,
LONDON W12 7RJ.

16-11-87

Dear Mr.Powell,

Congratulations on your appointment to Controller of B.B.C1.

However, noting your past policy towards Doctor Who I write on behalf of my readers regarding your future commitment to the series. Can I assure a lot of very worried people that the series is safe in your hands or, as many believe, you will take delight in axing it immediately after its 25th anniversary next year ?

As you will see from the enclosed there is still a huge resistance towards the disgraceful way the series has been treated and produced in recent years and we believe the series is too valuable a commodity for the B.B.C. to treat in such a manner, which you would probably realise only after it is gone. You need look no further than Howard's Way director Michael Briantto prove how great the series can again be.

I await your reply with great interest.

Yours sincerely,

Gary Levy (D.W.Bulletin Editor)

WHAT THE PAPERS SAID

D.W.B. TARGETTED the following publications as being the most potentially effective in our campaign strategy: The Daily Mail, The Daily Mirror, The Sun, The Star, The Daily Express, Today, The London Evening Standard, The Independent, The Observer, The Stage and Television Today, Broadcast and the London-based listings magazine Time Out. Our campaign pack consisted of D.W.B.#49, relevant articles from previous issues together with a standard letter (as shown here). The outcome surpassed our expectations with no less than 7 of the 12 publications covering our campaign. (If you know of any not shown here please let us know !). Of the papers that didn't follow-up our campaign, The Daily Mail already highlighted certain aspects of the programme's current faults via Andrew Beech's controversial article in September, while The Sun's television editor, Tim Ewbank - while extremely enthusiastic about the campaign and agreeing about its now cheapened image induced by Nathan-Turner - reluctantly deemed it inappropriate to cover DOCTOR WHO for the time being in light of the recently published inconsistent articles in The Sun (ref: D.W.B.#49). Although The Sun are lying low for the time being concerning DOCTOR WHO, they have assured us they are still very much on our side and will cover any controversy surrounding Nathan-Turner in the future.

The only overly inaccurate coverage came from Today who noticeably erred in several places, notably the assumption that the fans apportion most of the blame with Sylvester McCoy. Unfortunately our campaign pack was lost en route and so their journalist attempted to cull together an article from a few scant facts she had without verifying her final copy with either myself or Ian Levine.

The Standard and The Mirror saw the good sense in obtaining statements from the B.B.C.. The former's result is interesting in that The Standard appears to actually fall for the B.B.C.'s hyped claims about the abysmal ratings and seems to condone the statement, although the journalist was later happy to be corrected on the point that the ratings have only increased ever so slightly in proportion to seasonal trends rather than due to popularity. The Mirror deserves a round of applause from daring to obtain a quote from John Nathan-Turner himself, and as they sarcastically report, the result speaks for itself...

WHAT THE B.B.C. WON'T SAY

B.B.C. BIGWIGS were informed of the campaign immediately, but a letter to Michael Grade was sent in early October outlining our intention unless he could guarantee an immediate and satisfactory solution to the show's problems. No reply was forthcoming, indeed as of today (November 28th) none of the letters sent (as shown here) have met with the courtesy of a reply.

THE NEXT STEP

OPERATION WHO has so far been a resounding success, but it is vital that we do not rest on our laurels but instead sustain the momentum of the campaign. Indeed, the press who featured the campaign - plus The Sun and The Daily Mail - have requested updates on any developments which shows they are willing to follow-up their articles.

Since formulating the campaign back in September - inintially with some interest from the D.W.A.S. exec whose subsequent apathy (with the notable exception of their Co-ordinator Andrew Beech) meant we had to eventually go it alone - D.W.B. has set the wheels of the campaign for better standards of production in DOCTOR WHO - which the vast majority of fans have wanted to see for so long - in motion, and now it is your turn to act ! Now that the WHO-viewing (or, more specifically ex-WHO-viewing) population are relatively aware of the reason behind the show's alarming decline (i.e. John Nathan-Turner), the next logical step is to ensure that the new Head of Drama Series and Serials does too, because at the end of the day he will be the person who decides - should the series continue under Jonathan Powell's control - whether the programme is to continue to be produced as a slapstick panto in space. So,as soon as the new Head of Drama is appointed, put pen to paper and, in a polite and rational manner, explain what you don't like about the way DOCTOR WHO is being produced today and how you think it could be improved (don't forget to request a reply). If his first full tray of letters on taking up his office concerns DOCTOR WHO, then he can't help but take notice of the faults ruining the series and, if he is a real professional - unlike his predecessor - who cares about the quality of 'drama' that goes out under his department, then he will act to rectify the situation.

Otherwise, we will call for step three, which will be outlined at the appropriate time...

TOM BAKER RETURNS ?

We can now reveal that Tom Conti - originally tipped as the main candidate as the new screen Doctor- turned the role down without even looking at the script ! It is believed that Tim Curry has also turned the role down. The film's producers Coast To Coast have since been placing notices in US DOCTOR WHO 'zines asking readers to submit their suggestions for the lead role and so far Tom Baker is understood to be the most widely tipped choice, with American actress Caroline Munro mooted as the companion.

Work on the special effects has commenced and sources indicate that filming starts in April. If successful, Coast to Coast have also purchased the rights for a further two movies. We hope to have the first of our official reports for next issue.

Finally, following concern from many readers that the TV producer of DOCTOR WHO - John Nathan-Turner - might have some creative input into the movie, we now understand that Coast to Coast are strictly maintaining independent control over the making of the film and well away from any B.B.C. involvement.

GRADE QUITS, POWELL PROMOTED

Michael Grade's defection to Channel 4 - which quickly followed Jonathan Powell's promotion to Controller of B.B.C.1 - will undoubtably cast an effect over DOCTOR WHO's future on television. It is widely known that Grade was far more of a supporter of the series than Powell, and attention now turns to the appointment of the new Head of Drama, who will probably make his feelings on DOCTOR WHO known very quickly...

RATINGS DECLINE CONTINUES

The ratings for PARADISE TOWERS have continued to teeter around the 5 million mark:

EPISODE ONE (88) 4.5m
EPISODE TWO (84) 5.2m
EPISODE THREE (79) 5.0m
EPISODE FOUR (93) 5.0m

In statements to the press, however, the B.B.C. seem quite happy with the figures claiming they are steadily rising. But what they don't take into account are the effects seasonal trends such as darker, colder nights have on all programmes this time of the year. Perhaps a more reliable indicator of the show's popularity at present is its proportional placing in the top 100 (figure in brackets).

REPLACEMENT SOUGHT ?

The B.B.C. have issued a tender for ideas for a possible new teenage-orientated science-fiction series which, if it goes ahead, would probably replace DOCTOR WHO.

Currently being shown on Children's B.B.C. is a kid's sci-fi series - Aliens in the Family - which boasts some excellent production values and prompted a comment from a TV columnist that it should swap timeslots with DOCTOR WHO !

NIGHTMARE FAIR - THE NOVEL

Graham Williams is to novelise his NIGHTMARE FAIR script which was originally commissioned by the production office as the opening story of the cancelled January '86 season. The publication in late 1988 will be the first of hopefully many scripts to be novelised which, for various reasons, never made it to the screen. Released in the same uniform format as their 'televised' counterparts, it will be interesting to see how well they sell in comparison. Graham Williams jumped at the opportunity of writing the novel when it was suggested to him in passing, and he will be able to pen it in the relaxing surroundings of his new country house hotel in Devon which he recently took over having decided to leave television for good.

The story - which was to have included a night time shoot at Blackpool's world famous Pleasure Beach -is a sequel to the 1966 Hartnell tale THE CELESTIAL TOYMAKER and will reveal the schemish Toymaker's origins...

AUTONS ON TAPE

SPEARHEAD FROM SPACE will be the next DOCTOR WHO video released in February, and B.B.C. Video are hopeful of launching it at the popular budget price of £9 99. This 4-part story introduced Jon Pertwee in an exciting clash with the Autons, superbly written and directed by DOCTOR WHO greats Robert Holmes and Derek Martinus respectively. It's high placing in D.W.B.'s Series Survey was a contributing factor towards its release, but contrary to predicted reports in D.W.B.#46 the sell-out success of DEATH TO THE DALEKS last August doesn't appear to have accelerated the output of DOCTOR WHO tapes after all.

JUBILEE DOCUMENTARY

The B.B.C. will almost certainly mark DOCTOR WHO's 25th anniversary with a special one-hour long documentary next year.

SCI-FI HOTS

Channel 4 will be screening the entire '60s US sci-fi series Lost In Space from next February, while B.B.C. Video are set to release the classic '50s Quatermass And The Pit some time in 1988. (JJB)

'88 U.K. CONVENTION CIRCUIT

Anniversary year is shaping up to be a busy time for convention-goers. D.W.A.S. hope to stage two events, culminating in a jubilee PanoptiCon towards the end of the year, while the charity group Fal-Con launch their first-ever two-day event next summer (see ad this issue for details).Rounding off the year next November is a predominantly DOCTOR WHO-based two-day event called Tachyon in the West Midlands (look out for their ad soon).

NEXUS

The Journal of Imaginative Media

IN ISSUE 4:

Clive Barker weaves words about his past and future work.
"A very small percentage of the people I dream about are human. That's cool, you can be black, white, Chinese or lobster, it doesn't really matter. We're all in this together!"

We take a retrospective look at Star Cops.
"Here were glimpses of a realistic future life where the people who make society, but fail to live in it, find a new direction similar to the American West."

Ray Bradbury's images of childhood are explored.
"Children have bridged the gap between the conscious and subconcious in Howard's mind. They make his own internal horrors accesible to him - and he is destroyed."

Plus reviews of Nightmare on Elm Street 3, The Witches of Eastwick, The Untouchables, Mauvais Sang, and Metamorphosis.

Issue 5, including reviews and features on Watchmen, UFO, Video Technology, Toys in Animation, Doctor Who, Aliens in the Family, and the latest sf, horror and fantasy films,will be available in January.

Back issues. 1: Doctor Who, Controversial TV drama, Who Comic Strips. 2: Cronenberg, Warner Brothers Cartoons, Quatermass, Evil Dead 2. 3: Adult Comics, Roeg, Hammer Studios.

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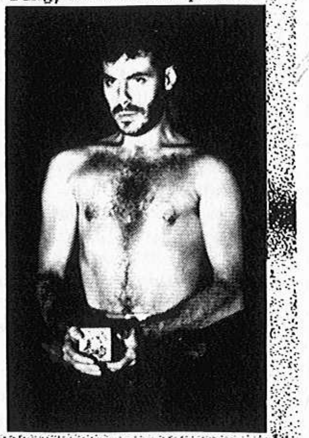

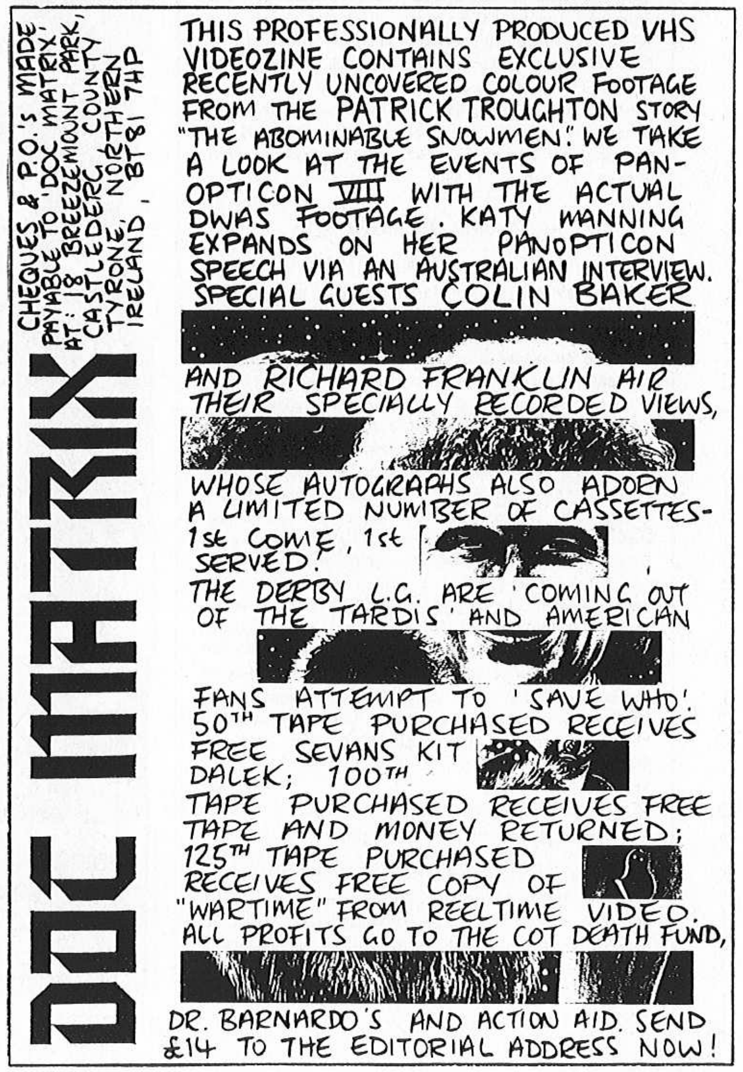

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THIS PROFESSIONALLY PRODUCED VHS VIDEOZINE CONTAINS EXCLUSIVE RECENTLY UNCOVERED COLOUR FOOTAGE FROM THE PATRICK TROUGHTON STORY "THE ABOMINABLE SNOWMEN." WE TAKE A LOOK AT THE EVENTS OF PANOPTICON VIII WITH THE ACTUAL DWAS FOOTAGE. KATY MANNING EXPANDS ON HER PANOPTICON SPEECH VIA AN AUSTRALIAN INTERVIEW. SPECIAL GUESTS COLIN BAKER AND RICHARD FRANKLIN AIR THEIR SPECIALLY RECORDED VIEWS, WHOSE AUTOGRAPHS ALSO ADORN A LIMITED NUMBER OF CASSETTES- 1st COME, 1st SERVED! THE DERBY L.G. ARE 'COMING OUT OF THE TARDIS' AND AMERICAN FANS ATTEMPT TO 'SAVE WHO'. 50TH TAPE PURCHASED RECEIVES FREE SEVANS KIT DALEK; 100TH TAPE PURCHASED RECEIVES FREE TAPE AND MONEY RETURNED; 125TH TAPE PURCHASED RECEIVES FREE COPY OF "WARTIME" FROM REELTIME VIDEO. ALL PROFITS GO TO THE COT DEATH FUND, DR. BARNARDO'S AND ACTION AID. SEND £14 TO THE EDITORIAL ADDRESS NOW!

PERNICIOUS PRODUCTION

PAUL REEKES

I have followed DOCTOR WHO since its very beginning. I grew up with the programme, marvelling in the very essence of a serial that could transport you across the endless void of space and through the barriers of time. What a concept ! What a format ! The originality of the series gave endless scope to a string of dedicated script-writers, directors, producers and performers. Together, as a team, they combined their various talents and skills to produce a programme which captured the imagination of the British public and despite their different backgrounds and personalities these people had one thing in common - professionalism. They cared about the programme they were involved with and they took a pride in their work.

Over the years the teams changed, bringing new talent and ideas to the programme, but one factor remained constant - dedication. Dedication to the programme. That combined dedication gave us eighteen years of enjoyable DOCTOR WHO.

Which brings me to that inexcusable remark by John Nathan-Turner on Open Air. My memory is not clouded by the passing of time. Many of those early episodes and stories are clearly implanted in my mind, such was the skill of their production, that they left a lasting impression on me. I cannot imagine, for one moment, any of Nathan-Turner's so-called DOCTOR WHO productions could do that 20 years on. In fact I doubt if anybody has any memories of them 20 minutes on. And I certainly can not imagine the BBC releasing any of Nathan-Turner's incompetent crap onto the video market, certainly not with the wealth of material they possess of 'real' DOCTOR WHO.

So, Nathan-Turner's pleased with viewing figures of five million this season ? He's obviously living in a dream world as surely he must recall the Five Faces season's ratings five years ago were in excess of seven million, and this was on BBC2 !

John Nathan-Turner's pernicious production can only be likened to a cancer which has spread its malignancy for eight years through the body of DOCTOR WHO. It has eroded its format, its credibility, and now its self-respect. When DOCTOR WHO dies next year, which it will, of that there is no doubt, let us hope the BBC will do the decent thing and bury that nauseous non-entity with it.

BOYCOTT THE BEEB

NIALL PALMER, Keynsham, BRISTOL

After 20 years I have finally given up watching DOCTOR WHO. I cannot endure the present rubbish any longer and I suggest that your campaign now takes the form of a boycott and a protest outside the BBC.

No-one can insult me by saying its because I've grown older. The reason I stopped watching is that I know crap when I see it.

TO BE OR NOT TO BE ?

DAVID McCOY, Taunton, SOMERSET

Since TRIAL I've become more and more embittered and angry at the way the series has been turned into a tenth-rate pantomime. I've been a devoted fan of DOCTOR WHO for 12 years, but since Season 20 my enthusiasm has subsided to the point of wondering why I still watch it and whether I should continue to be a fan. Your reports of what the 'real' professionals are saying about the series only compounds my frustration since it seems that nobody can or will do anything about it.

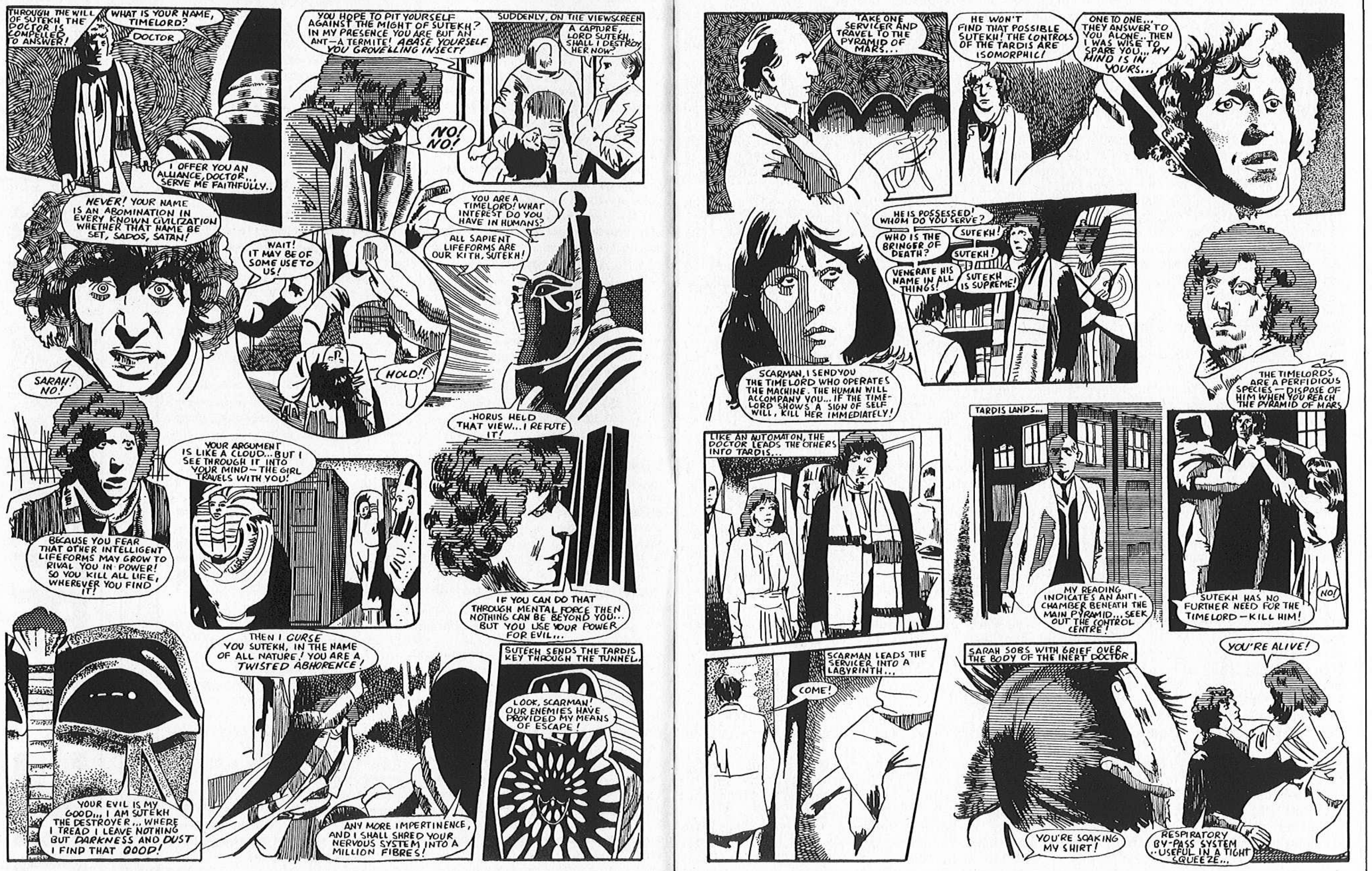
THIS HAS GOT TO STOP !

STEPHEN WHEELER, Sandwell, WEST MIDS

This has got to stop ! I am writing on behalf of my father who has watched DOCTOR WHO since it began, and in his judgement said to me (quote): "Son, why am I paying for this rubbish?"!

Just what's happened to the series ?

THE PYRAMIDS OF MARS: Part 7 by Andrew Szabo


THROUGH THE WILL OF SUTEKH THE DOCTOR IS COMPELLED TO ANSWER!
WHAT IS YOUR NAME, TIMELORD?
DOCTOR
YOU HOPE TO PIT YOURSELF AGAINST THE MIGHT OF SUTEKH? IN MY PRESENCE YOU ARE BUT AN ANT—A TERMITE! ABASE YOURSELF YOU GROVELLING INSECT!
SUDDENLY, ON THE VIEWSCREEN
A CAPTURE, LORD SUTEKH. SHALL I DESTROY HER NOW?
NO! NO!
I OFFER YOU AN ALLIANCE, DOCTOR... SERVE ME FAITHFULLY..
NEVER! YOUR NAME IS AN ABOMINATION IN EVERY KNOWN CIVILIZATION WHETHER THAT NAME BE SET, SADOS, SATAN!
YOU ARE A TIMELORD! WHAT INTEREST DO YOU HAVE IN HUMANS?
ALL SAPIENT LIFEFORMS ARE OUR KITH, SUTEKH!
WAIT! IT MAY BE OF SOME USE TO US!
SARAH! NO!
HOLD!!
.HORUS HELD THAT VIEW...I REFUTE IT!
YOUR ARGUMENT IS LIKE A CLOUD...BUT I SEE THROUGH IT INTO YOUR MIND—THE GIRL TRAVELS WITH YOU!
BECAUSE YOU FEAR THAT OTHER INTELLIGENT LIFEFORMS MAY GROW TO RIVAL YOU IN POWER! SO YOU KILL ALL LIFE, WHEREVER YOU FIND IT!
IF YOU CAN DO THAT THROUGH MENTAL FORCE THEN NOTHING CAN BE BEYOND YOU... BUT YOU USE YOUR POWER FOR EVIL...
THEN I CURSE YOU SUTEKH, IN THE NAME OF ALL NATURE! YOU ARE A TWISTED ABHORENCE!
SUTEKH SENDS THE TARDIS KEY THROUGH THE TUNNEL.
LOOK, SCARMAN! OUR ENEMIES HAVE PROVIDED MY MEANS OF ESCAPE!
YOUR EVIL IS MY GOOD... I AM SUTEKH THE DESTROYER... WHERE I TREAD I LEAVE NOTHING BUT DARKNESS AND DUST I FIND THAT GOOD!
ANY MORE IMPERTINENCE, AND I SHALL SHRED YOUR NERVOUS SYSTEM INTO A MILLION FIBRES!
TAKE ONE SERVICER AND TRAVEL TO THE PYRAMID OF MARS...
HE WON'T FIND THAT POSSIBLE SUTEKH! THE CONTROLS OF THE TARDIS ARE ISOMORPHIC!
ONE TO ONE... THEY ANSWER TO YOU ALONE.. THEN I WAS WISE TO SPARE YOU... MY MIND IS IN YOURS...
HE IS POSSESSED! WHOM DO YOU SERVE?
WHO IS THE BRINGER OF DEATH?
SUTEKH!
SUTEKH!
VENERATE HIS NAME IN ALL THINGS!
SUTEKH IS SUPREME!
SCARMAN, I SEND YOU THE TIMELORD WHO OPERATES THE MACHINE. THE HUMAN WILL ACCOMPANY YOU... IF THE TIME-LORD SHOWS A SIGN OF SELF WILL, KILL HER IMMEDIATELY!
THE TIMELORDS ARE A PERFIDIOUS SPECIES — DISPOSE OF HIM WHEN YOU REACH THE PYRAMID OF MARS
LIKE AN AUTOMATON, THE DOCTOR LEADS THE OTHERS INTO TARDIS...
TARDIS LANDS...
MY READING INDICATES AN ANTI-CHAMBER BENEATH THE MAIN PYRAMID... SEEK OUT THE CONTROL CENTRE!
SUTEKH HAS NO FURTHER NEED FOR THE TIMELORD—KILL HIM!
NO!
SCARMAN LEADS THE SERVICER INTO A LABYRINTH...
COME!
SARAH SOBS WITH GRIEF OVER THE BODY OF THE INERT DOCTOR.
YOU'RE ALIVE!
YOU'RE SOAKING MY SHIRT!
RESPIRATORY BY-PASS SYSTEM ..USEFUL IN A TIGHT SQUEEZE...

SO-O-O BORING !

KEITH WEST, Wormley, HERTS

It is quite sad to see the sheer volume of anti-JN-T vitriol flying about. I know that it's obvious to anyone with half a brain that he isn't exactly helping anyone's cause (least of all his own - except in financial terms) by staying with the show, but by going on and on and on... about it isn't helping your cause very much either. All that happens is that the end result comes over so-o-o crashingly boring ! This is really a shame because you've got some excellent writers working for you and you're no slouch yourself, but it really should be clear to everyone now that Nathan-Turner's gotta go if the show is to survive on a long-term basis, but the whole point seems to me that it's not meant to survive - all that's happening now is a lot of 'treading of water' being done, while them upstairs at the Beeb decide what is going to take over from it.

I haven't been watching the current series. The first 15 minutes of the first episode told me all I needed to know, and the odd (very odd) bits and pieces I've seen since haven't changed things.

RIGHT TO REPLY

PIP & JANE BAKER, Ruislip, MIDDLESEX

Misapprehensions regarding the authorship of episode 14 of TRIAL OF A TIME LORD seem to be worrying many of the fans.

Let's clarify the situation. Episode 14 was entirely written by us. For reasons of copyright, JN-T was unable to tell us what the original story or intended ending was to have been. Additionally, because of production pressure, we had less than a week to devise, write and deliver the script.

So, whatever the rumours circulating regarding this ultimate episode, you and your readers can rest assured they now know the facts.

SYLVESTER 'DE'COY

KEVIN AINSWORTH, Chesham, BUCKS

Imagine the cast and production crew sitting down to read through TIME AND THE RANI:

JN-T: Sorry about this folks - but you didn't really want to be the longest-serving Doctor, did you Sly ?"

DIRECTOR: Not to worry, I've got some great ideas and camera angles, and the cast have some ideas of how to make it interesting...

KATE O'MARE: I can do a wicked impersonation of Bonnie,

BONNIE: And I can sthcreem and sthcreem,

SLY: I can play the spoons !

JN-T: Ah, now we're getting somewhere...

Was I the only person to notice the difference between the standard of the dialogue of episodes 13 and 14 of TRIAL OF A TIME LORD ? From Robert Holmes' witty and intelligent dialogue to the Baker's melodramatic cringe ? I bet Anthony Ainley wishes that Robert Holmes had scripted both episodes. His Master in episode 13 was the way it should have been played all along - not the way he was reduced to playing it in episode 14.

As an actor I would probably have been sick at the thought of bringing credibility to some of the lines in TIME AND THE RANI and unfortunately this reflects badly on Sylvester McCoy and on the show. Is it any wonder the critics have been on his back ? No matter how good the effects, directing and acting, a poor script and dialogue drags a production down.

THE CARTMEL FACTOR

DOMINIC BRITTON, Stannington, SHEFFIELD

Part 4 of PARADISE TOWERS is the first episode I have ever seriously contemplated turning off before its conclusion. In fact, I was only prevented from doing so by my mother who expressed a desire to see it out. As an ex-student of the highly esteemed drama school which has produced such distinguished performers as Freddie Jones, Sheila Reid, Patsy Byrne, Nerys Hughes, Tom Baker among others, the sheer, unadulterated shoddiness of the production held a sort of morbid fascination for her.

the serial was badly acted and atrociously directed, but the crowning insult to the licence payer was the unspeakably bad script which promised quite a lot but delivered nothing. Lurking somewhere amidst the squalid jumble of old ideas and overt sentimentality was a potentially good satire on the high rise urban developments of Corbusier and Mies and their disciples. However, evidently Stephen Wyatt had little time to develop this theme; he was far too busy supplying the new script editor with the laboured, would-be-Robert-Holmes-style wit which is apparently the essence of the 'Cartmel factor', moralising to an unbearable extent and trying to beat even the Bakers at the plagiarism game, while paying very scant lip service to the series' science fiction tradition. (It occurs to me that we might have guessed that Wyatt's work would be poor - though perhaps not this poor - when it was announced that JN-T would be re-employing him next season).

SLY IS SINCERE

CHRIS CHEFFINS, Headingley, LEEDS

It's hardly surprising that Sylvester McCoy has failed to make an appearance at any British conventions this year. He probably feels that he's going to get a good barracking, and given the choice between that and the adulation the American fans will undoubtably give him I know what I'd choose ! I must confess that I was horrified when I first heard that he had been given the role. Another case of appalling casting, I thought. Memories of Eureka and Vision On flashed before my eyes, plus the realisation that I'd never heard him speak ! But I was heartened to see his attitude on subsequent TV programmes like Blue Peter and Breakfast Time and the impression I got was of a sincere man who realised he was on the fans' firing range. "I bet all the DOCTOR WHO fans are looking forward to the autumn like anything," said Janet Ellis on Blue Peter. "Yes, I am," replied Sylvester with a nervous smile, adding, "Any children coming to it fresh with me in it hopefully will like me so they'll be my instant friends and fans. Some of the others who've got their favourites, they'll take a while to like me, but I understand that; I was a fan once too and I had to go through the transition and they will like me"!

These comments suggest to me a clever man who knows through no fault of his own he's got up many peoples' backs. I have since enjoyed his portrayal - he has the personality and eccentricity to be an excellent Doctor. He has played his part, but unfortunately the scripts and the direction have not supported him.

Incidentally, doesn't Graham Williams seem like ancient history now !

"S25 IS FEATURE FILM TRAILER"

DALLAS JONES, Gladesville,NSW AUSTRALIA

I think that the people making the film, for obvious commercial reasons, would not want to see DOCTOR WHO continued on TV, so Season 25 does look like being the last acting as one long advertisement for its transition to the cinema especially if JN-T is involved, and if the latter is the case then I for one would probably not watch it. Kenner's involvement in WHO marketing I think is more due to the film than the TV series itself.

FALSE PRAISE

MICHAEL SEELY, Norwich, NORFOLK

Won't Richard Marson find it difficult to find another job connected with DOCTOR WHO ? I mean, just read his previews to MYSTERIOUS PLANET and TIME AND THE RANI as one example. In the former he praised the new series before it had even started, commenting that "Production values have reached the dazzling level of THE LEISURE HIVE" and for TIME AND THE RANI he lied that "Viewers will be crying out for more !" Codswollop.

PLAGIARISM STRIKES AGAIN

CHRIS KRISOCKI, New Jersey, U.S.A.

I recently purchased the over-priced DWM Autumn Special which contains on pages 40-42 a Design Checklist. I soon realised it was a watered-down version of An Unearthly...Revelation from DWB#29/30 as several minor errors in the latter published two years ago were not rectified when DWM lifted it for their publication !

Another interesting point: it seems JN-T is the longest-serving continuous employee on the series since Paddy Kingsland is credited for special sound in THE SUNMAKERS which means Dick Mills doesn't have a continuous track record since CARNIVAL OF MONSTERS after all.

HISTORY REPEATING

COLIN BORTHWICK, TYNE AND WEAR

A thought:

DWB#28(November 1985)-NICOLA BRYANT SPEAKS OUT on her future prospects; "I would like to try and do as much as I possibly can..." Announcement in January 1986: Nicola Bryant to Leave DOCTOR WHO...

DWB#40(November 1986)-COLIN BAKER SPEAKS OUT on his future; "I've got so many wonderful ideas ... in a couple of years I'll be able to tell you a bit more about how I feel about what I've done..." Announcement in January 1987: Colin Baker to leave DOCTOR WHO...

Surely you should've attempted to have a " JN-T Speaks Out" in the November 1987 DWB ?!

CONT'D PAGE 34...

Star Rating * 43%

SCRIPT	**
ORIGINALITY	***½
DIRECTION	**½
ACTING	**
SETS	**
COSTUMES	*½
MONSTERS/ENEMIES	***½
SPECIAL EFFECTS	*
MUSIC	*½
OVERALL STORY	**

DAVID JACKSON: DELTA AND THE BANNERMEN is a classic; highly original, whimsical and exciting. If anyone is picking faults with this one they should have left DOCTOR WHO by now/ to be searching for new pastures...

NEIL SPENCER: In 25 minutes part one of DELTA AND THE BANNERMEN possessed what the 8 previous episodes together certainly did not. A real joy to watch with many 'hooks' in the first episode to lure viewers back next week. Despite this I am still no fan of JN-T and I'm annoyed he will still be producing next season...

MARTIN ROBERTS: Despite its inane title (Flight of the Chimeron sounded far better) the story turned out to be the best of the season so far, but that doesn't mean much. Humour now dominates a programme which made its name on its thrills and 'horror' content and if JN-T thinks the programme needs more humour, then I can think of no better reason for him to leave. However, I approve of Sylvester's performance and I feel, if freed from JN-T's clutches, he could be the person to return the show to its former glory, before it's too late...

PAUL PRESGRAVE: There was some improvement with DELTA, until part 3 when the story suck into comic strip action and the music became too loud and intrusive...

DANIEL BLYTHE: Five stars for originality, but are we really meant to take this stuff seriously ?! Ken Dodd as an intergalactic toll-collector; a bunch of aliens disguised as 1950's humans holidaying through space in an old charabanc that drops from the sky like something out of Monty Python; a pickled cucumber breaking out of an egg; Bonnie again assaulting our eardrums; Dick Barton music; an alien war fleet attacking Butlins and being totally incompetent about it; and dialogue like "I don't know much about crystalline structures, but that looks cooked !" !?!

TIM MUNRO: If fandom thought PARADISE TOWERS was a pantomime, what will they make of BANNERMEN ?! It's a great idea, to do a '50s story, grab a load of nostalgic mums and dads and spoof Spielberg into the bargain, but of course JN-T lacks Spielberg's gift for taking a silly whimsical idea and playing it with total credibility and conviction. The finished product was a confused mess, a total waste of a (mostly) talented cast and director, and didn't even tie-up at least 50% of its own loose ends ! I'm sure it all seemed like a nice idea at first, but if this self-indulgent childish pantomime was the best Malcolm Kholl could do, Cartmel should've rewritten it himself ! That's what script editors are for, or so I always thought. He should also have pushed for Ray to be the new companion. She would've been marvellous, and original, whereas Ace looks set to be a/ Dodo reincarnation...

ANDREW HARDWICK: I saw UNDERWORLD. I endured THE HORNS OF NIMON. I cringed my way through every awful minute of TIME-FLIGHT, ARC OF INFINITY and WARRIORS OF THE DEEP. I even somehow found the willpower to digest THE TWIN DILEMMA, THE MYSTERIOUS PLANET, THE ULTIMATE FOE and TIME AND THE RANI. DELTA AND THE BANNERMEN part 3 was the first episode of DOCTOR WHO I have quite deliberately missed in 15 years of devoted viewing. I think that says more than any lengthy critique possibly could ...

JONATHAN BURT: DELTA AND THE BANNERMEN part 3 has to be the WORST episode of anything ever seen on British TV. Thankfully I managed to watch it in private, but I dread to imagine my embarrassment had I endured this travesty with the rest of my college . The only positive point is that Bonnie Langford only squealed a few times, although as usual when she did it was quite unbearable. I despair of JN-T. where were the production values, and the script editor come to that ? Cartmel - as far as I can see - must be getting paid for editing the good bits out, and leaving the bad bits in !!

RICHARD FITZGERALD: I thought I'd never seen a worse television programme in my life watching PARADISE TOWERS - until I saw DELTA AND THE BANNERMEN ! It was here that Andrew Cartmel's brand of humour really hit its stride. What a great idea to have an intergalactic package tour company, and how 'bout rock 'n' roll loving aliens who want to visit '50s Earth in their spaceship which is disguised as a motor coach complete with rocket engine in the boot ?! And what if Ken Dodd plays the holiday guide and for good measure you throw in a couple of oh-so-rib-tickling comic Americans, a hive of not-so-deadly killer bees and an actress whose Welsh credentials stretch to being as wooden as the trees lining the valleys, look you, boyo, and what do you get ? The biggest pile of crap on TV since the Blue Peter elephant deposited its load on John Noakes in the '60s !! To be scrupulously fair the programme did have a lot going for it - it was only the cast, plot, script, acting, direction and music that let it down. Such a shame when the basic idea was so original, especially to someone who had never seen an episode of either Hi-De-Hi or Tutti Frutti. To be frank I've had more thrills watching commercials for furniture polish, and only Don Henderson came out of this farrago with any credit, though why he bothered to turn out a decent performance is a mystery - like the band on the Titanic no one's going to pay any attention to a professional job if the ship is sinking...

hi~de~who

FIRST we had 'Revenge of the Masonic Zombie Gumbey Architects' and then came 'Attick ov the Kille Sooth Efricen Poo-lice' (forgive my crude phonetic spelling) ! It seems that veiled socio-political allegories are to be the trademark of Andrew Cartmel's script editorship, but sadly DELTA AND THE BANNERMEN is really too frivolous to support any such serious hidden meanings. It seems par for the course in reviewing DOCTOR WHO stories these days that one has to make comparisons with the series' past - even though this usually invites criticism just for doing so. In my opinion, the basic story of PARADISE TOWERS could have been slotted into Peter Davison's first season and it wouldn't have stood out as being particularly good or bad. DELTA AND THE BANNERMEN, on the other hand, could have been part of Season 17. . .and stood out as being one of the worst stories - it has the same incredibly light-hearted and almost spoofy air to it. How ironic that JN-T at first eliminated all that was 'bad' about Graham Williams' DOCTOR WHO (although it has become increasingly obvious that this was largely due to the influence of Chris Bidmead and latterly Eric Saward), yet in recent years he has put it all back again and we have come full circle !

After PARADISE TOWERS I was beginning to think there was still some hope that this would be a moderately fair season and the first moments of BANNERMEN fuelled this hope. That first shot of the Bannermen appearing against the skyline at the top of the cliff certainly looked impressive. . .until Don Henderson and Co started firing their sparkler guns ! Well-staged and action-packed as this scene was, this one detail - as it always does - marred its authenticity. If you are going to use projectile weapons (i.e. those that fire bullets rather than laser beams), then the only way to do it is to use real guns. Much of the gritty realism of GENESIS OF THE DALEKS is owed to such detail and the suitably disguised Ingram machine pistols of THE CAVES OF ANDROZANI made for the last great battle scenes to date in DOCTOR WHO. I couldn't help thinking that Don Henderson, after firing off so much blank ammunition during the filming of Knights of God, felt a bit of a prat trying to threaten Belinda Mayne with a cheap plastic prop and a black powder charge in part 1 !

The first sight of Delta and the Chimeron soldiers immediately told me that we were in for another "alien race in which the females are gorgeous and the males are ugly as sin" scenario - one which has been done to death in SF. This soon resolved into a very MUTANTSesque situation in which the aliens go through a hideous stage before becoming a lot more acceptable to the human eye - an idea that was very clumsily mirrored by Garonwy's comparison of a butterfly and its pupae. And why should this be ? Simple: because there is no way Billy would have fallen for an ugly green Delta and a normal looking baby wouldn't have given Mel anything to scream at at the end of episode 1 ! The way in which the realistic (i.e. it seems this is where most of the SPFX budget went) Chimeron baby was transformed into a green painted human baby in a scaly toddler suit was just tacky and its rapid growth too similar to that of the Starchild in 'V' to be convincing.

The inevitable appearance of Ken Dodd was as bad as I had been dreading. The Tollmaster could effectively have been a drab and sombre figure (ala Geoffrey Palmer) but what we got was far too outrageous to be believable, but then, the casting of Mr.Dodd was just a clumsily handled publicity stunt anyway. Witness the use of a caption slide of Slyvester and the Tollmaster being used to advertise episode 2 to prove this point - I wonder if programme presentation realised the latter had actually been killed off in the previous episode ?! Another depressingly bad entrance was that of Sylvester himself. The way in which the first part of him we saw was his hand holding that bloody umbrella (strategically positioned the right way round) in order to emphasise the presence of the new prop was cringe-inducing and stage-managed. One could almost hear JN-T off screen yelling: "Hold up the brolly, Sly, so everyone can see what it is"! When the question marks fist appeared on Tom Baker's costume they were a very subtle and stylised in-joke - now we have them rammed down our throats with a sledge hammer, first with the Doctor's pullover and now this ! But quite noticeable, throughout the story, Sylvester seems incapable of actually holding this unbrella handle in the normal way. Perhaps this was due to the fact that its very design prevents this or just that he (and everyone else) was ordered to hold it in such a way in order to always be recognisable as a question mark. A set costume like this renders the Doctor as instantly recognisable as a 'superhero', complete with big 'S' (or rather big '?') to emphasise the point.

It was around this point that the story really started to get just too silly: a "star cruiser" disguised as a tatty old bus; an unconvincing alien dancing through an equally unconvincing video effect; a race of aliens obssessed with an obscure period on an obscure planet and such like do not make for serious and convincingly-staged DOCTOR WHO. This even worsened with the appearance of Hawk and Weismuller, a duo which, I must confess, I still don't know what to make of. If they really are supposed to be American secret agents, then why were they such a pair of twits; why did they have to report personally to "the President's right-hand man", since they don't appear to be of that much importance; why did they try to track a satellite with such primitive equipment; but, most obviously, why bother with them at all ?! I've no doubt some will blindly hail them as continuing the great Holmsian comic duo tradition, but his double-acts were convincing in their occupations. Take THE TALONS OF WENG CHIANG for example: you could believe Henry Jago as a theatre owner/manager and you could accept Professor Litefoot as an eminent pathologist, but who in their right mind could honestly identify Hawk and Weismuller as American secret agents ? I suppose the only explanation is that they were sent out to Wales because they are so stupid and incompetent, but characters like this just don't exist in the real world - except on television sit-coms ! Incidentally, why should the Americans launching a setellite in 1959 be "history in the making", since the Russians did it two years previously ? Sloppy.

Another character I'm still not sure about is Goronwy because the only feasible explanation for his behaviour is that he knows far more than we are told in this story. Take the way he doesn't bat an eye-lid when confronted with Delta's unusual looking child. Maybe Goronwy is another renegade Time Lord who has retired to Earth in the manner of Chronotis/Salyavin ? Certainly the final shot of him looking into the sky at the end of episode 3 was enigmatic enough for such a character and perhaps he is the link between BANNERMEN and DRAGONFIRE (of course you'll know by now) ?

Mention of Goronwy - via his video effect bees - brings me to the special and video effects. Apart from the Chimeron birth only one word can describe them: atrocious. DOCTOR WHO was utilising more effective and advanced techniques than these 15 years ago and after the sheer brilliance of many of the effects in Star Cops I was amazed that the same Corporation could produce such rubbish. The sight of a wobbly bus heading towards a wobbly satellite was embarrassing and the Bannermen's spaceship looked as if it was going to collapse under the weight of the heavy matt lines surrounding it and one wondered whether, in fact, these 'effects' were actually done by the OB crew on location ! The Doctor saving the bus with yet another video effect was plain daft, but the sight of him operating the TARDIS with his leg and the tip of his umbrella would have seemed too silly even for Season 17 !!

The subsequent arrival of the bus outside Shangri-La also highlights another of this story's gross failings: Goronwy aside, the humans accept too much too quickly and seem oblivious to even the more outrageous events of the story. For example: no one seems to have noticed a bloody great bus falling out of the sky and landing on the flower bed outside the camp; nobody ever remarks on Delta's very conspicuous outfit; Billy seems only mildly surprised when asked to fix a 'Hellstrom Fireball' engine in a bus with a satellite stuck in its radiator; nobody notices the sudden appearance of a police box outside the camp; Billy does not throw up or run gibbering from the chalet at the sight of the Chimeron baby (I know I would have !)... The list is endless. There is such a thing as the dramatic suspension of reality in drama, but BANNERMEN pushes this to and beyond breaking point.

It wasn't long before the story degenerated further into one long embarrassment of sloppy production, punctuated only by the portrayal of the Bannermen who I thought were quite well realised. It's just a pity that they weren't given a decent debut story. Don Henderson was...well, Don Henderson was Don Henderson, displaying his usual ability to play any part he is given with total conviction be it villain or hero (or both, in the case of knights of God !). Gavrok and his men were almost the only characters in the story I found convincing in their total brutality towards absolutely everyone.

In recent years another immensely annoying factor - that of the Doctor knowing too much and is known too much - has crept into DOCTOR WHO. He knows who the Chimerons and the Bannermen are; he's heard of Nostalgia Tours and the Navarenos; he is recognised by the alien bounty hunter in episode 1... These days we can no longer empathise with the Doctor in his search for the truth because he knows it already ! He barely has to ask any questions before he knows what to do and this makes for very empty DOCTOR WHO and the need for lots of padding. This reached such an extent in episode 2 which, when boiled down, just featured the Bannermen's arrival on Earth, followed by episode 3 which comprised of more running around than the London Marathon, making one wonder whether it was actually written as a two-parter (so that the 24th anniversary week would coincide with the start of what the BBC would have us believe is story 150, perhaps ?). If so then it is fairly obvious where a lot of the padding went: most of the second episode is taken up by Delta/Gavrok/The Doctor ranting on about "judgements" and "trials" and "testifying" and the Bannermen being brought "to account". By whom ?? None of these references are explained and so their inclusion is rendered pointless and confusing.

After Chris Clough's direction being one of the few notable aspects of TERROR OF THE VERVOIDS, I was dismayed to see BANNERMEN fail so much in this respect. Considering that Clough has done so much work on Brookside - which is shot entirely on location - it is amazing how the quality of his work on this story comes and goes as it does. There are moments of great skill and perfect planning of shots and scenes, but these are contrasted by other terribly sloppy and hurried moments. the clumsy way in which it was emphasised that Murrey had been reading The Eagle in part two, that episode's messy cliffhanger and its subsequent disappointing resolution are perfect examples of this. There are also a great number of errors in production and continuity that a good director should have spotted. Are we seriously expected to believe that the dress worn by Delta at the dance and afterwards was one of Bonnies ?! Likewise the appearance of a Chimeron suit for Billy and the inconsistency of the explosions caused by the guns in the story (i.e. at one point all the Bannermen firing at the Bus causes it to disintegrate, yet when they shoot at the Doctor all they get is a few wisps of smoke on the road surface). Isn't it odd how Gary Downie's name always pops up on the credits whenever the show goes off on a holiday shoot (remember Seville and Singapore ?)...

Clearly a lot of work had been done on the incidental music, but when presented as obtrusively as it was it only serves to detract from what is happening on screen. Incidental music should compliment a production, but certainly never overpower it !

As a story DELTA AND THE BANNERMEN was quite a novel idea, but flawed by a lack of conviction. It would have been nice to see DOCTOR WHO spoofing all those awful "let's go back to the '50s because they were great" type of movies, but this was a less than convincing effort, although in the end we were left with the same kind of twee and happily implausible ending those films were always criticised for having. The likes of Steven Spielberg and George Lucas may be able to pull them off and still come off on top, but John Nathan-Turner can't. Although coming nowhere near the sheer awfulness of TIME AND THE RANI, DELTA AND THE BANNERMEN is yet another nail in DOCTOR WHO's coffin, but what could at least have been an average story was reduced to a self-indulgent and highly embarrassing farce. But it must be said some people do seem to like this sort of thing masquerading as DOCTOR WHO and even the the first story of the new season was greeted as being "better than ever" by more than a few fans !! It saddens me immensely to have to criticise something that is so much a part of my life in this way, but I don't think you should kid yourself in the face of this. When I look back to how good the series was only 3½ years ago (CAVES OF ANDROZANI) and then to see how some people pathetically attempt to blindly defend what it is today, all I can do is - appropriately - paraphrase those famous 1950s lyrics: WHY DO FOOLS FALL IN LOVE...WITH CRAP LIKE THIS ?! - NICK COOPER

Sylvester McCoy as THE PIED PIPER

(ABOVE: Sylvester as The Pied Piper and Bill Moody as Egbert Saveloy)

FIRST there was Cats - now comes Rats or, to be more precise, the National Theatre's re-staging of its production of The Pied Piper after its successful run last year with Sylvester McCoy again in the title role. This rendition of the legendary tale of The Pied piper Of Hamelin is faithful to Robert Browning's original poem, albeit a novel affair told mostly in song with a distinctly pop flavour. The cast make full use of the large Olivier auditorium entering through the stalls, trapdoors and on the alcoves at the side of the open stage which gives the effect of making the audience actually feel a part of the proceedings.The said characters are all very much larger-than-life, the most comical being Mayor Dennis Saveloy (Philip McGough) and his grotesque family; his overbearing wife Lucy (Patsy Rowlands of Carry On... fame) and their only child Egbert played by Bill Moody stereotyping the Billy Bunter schoolboy figure - rather spoilt and permanently hungry for food ! Then there is King Rat, rocking and rolling as if there was no tomorrow - mind you, if you were king of a rat pack made up of London schoolchildren maybe you wouldn't bother about the finer things in life ! - and little Toffee Jenkins (Diane Bull) in callipers delivering a moral message about being a "real person" and not just a cripple to be pointed out because she is different (aarrgghhhh !).

But what of the main attraction himself ? Well, it is easy to see why JN-T cast the all-singing, all-dancing and multi-talented Sylvester McCoy after seeing his performance of The Pied Piper last year. His performance is, literally, a magical one, from his entrance through an enormous cake to the haunting sight of The Piper leading the children of Hamelin to Koppelburg Mountain to enter that mystical land we are told all children dream about !

Sylvester's portrayal is a thousand miles away from his role as the Doctor, although his accent is very much the same in both and his outfit - a multi-coloured coat - ironically resembles that of his predecessor, but his performance was superlative and he clearly captured the hearts of the children present at the opening performance. One of the finest aspects of the production is the dramatic use of lighting, something DOCTOR WHO could do well to emulate, although the set and costumes could almost have been borrowed from a recent season (!).

Will it appeal to the average WHO fan ? Well, you should bear in mind the play is performed for 6-11 year olds, but it really is worth seeing for Sylvester's marvellous performance alone - it will at least confirm his skills stretch further than the proverbial ferret-down-trousers routine, but more importantly that we again have an actor with a unique charismatic quality back in the lead role. And if you're simply young at heart and fancy a tale of 'good triumphing over bad' and moral messages then give it a try - it's tuneful, colourful and fun and much better than your average panto at this time of year !

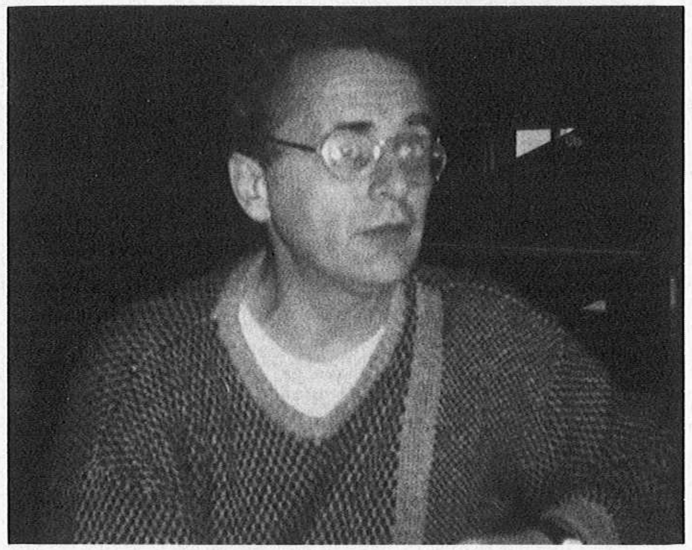
GENERAL INFORMATION

PRICES: £7 50 (£4 00 for children)
DURATION: 1¾ hours
PERFORMANCE TIMES: Because the National Theatre perform their works in repertoire it means there isn't necessarily a performance every day. Contact the information desk for details of dates and times (01- 633 0880). The season has now been extended to run to 24th March 1988
BOX OFFICE: Write to The National Theatre, South Bank, LONDON SE1 9PX or phone 01-928 2252
NEAREST TUBE: Waterloo (follow the signs to the South Bank)

*SPECIAL THANKS TO NICKI FREI AND JANINE OF THE 'NATIONAL THEATRE' FOR THEIR INVALUABLE HELP WITH THIS SPECIAL FEATURE.

'You can call me Sly'

INTERVIEW CONDUCTED WITH ROBERT COPE AT THE 'NATIONAL THEATRE', NOVEMBER '87



RC: CAN YOU TELL US HOW ADRIAN MITCHELL CAME TO WRITE 'THE PIED PIPER' FOR YOU ?
Adrian Mitchell has written quite a few plays for me — I think I'm one of his favourite actors along with Jonathan Pryce. He was commissioned by the National Theatre and he said "I want to write The Pied Piper with Sylvester McCoy in mind." They said okay, so he did and that's how it was written.

RC: THIS IS YOUR SECOND YEAR IN THE PART — ARE YOU FINDING IT EASIER OR HARDER DOING IT THE SECOND TIME ?
Both really. I'm now more involved in the first act than I was last year so that's different, new and interesting. The second act is very much the same though. It's just so wonderful to do, especially working with the children because they are ordinary off-the-street children from London. They are not stage school children — and I've worked with one of those(Bonnie!) — and they are no problem.

RC: IT MUST BE CONSIDERED VERY PRESTIGIOUS PERFORMING AT THE 'NATIONAL THEATRE'?
It's the first time for me doing The Pied Piper. It's great to be playing the lead at the National I suppose.

RC: THE PLAY IS AIMED AT 6-11 YEAR OLDS ISN'T IT ?
Well, it appeals to a far wider audience actually — it's a bit like DOCTOR WHO really. Lots of adults that have come to see it have loved it and at the end they have left crying because they were so moved by it (it's very moving — especially for adults!). It's bizarre, when we play for kids it's a different reaction.

GL: HOW EASY IS IT FOR YOU TO DETACH YOUR ROLE AS THE PIED PIPER FROM THAT OF THE DOCTOR ? DO YOU APPROACH IT FROM A COMPLETELY DIFFERENT PERSPECTIVE ?
Yes, funniliy enough The Pied Piper got me the job of DOCTOR WHO and I was thinking about that the other day doing it again. I'm not playing DOCTOR WHO anything like The Pied Piper but I can see that you could play him like the Piper. The Pied Piper is a very serious, mysterious man.

GL: YOU CONJURE UP IMAGES OF PATRICK TROUGHTON'S DOCTOR WHERE HE PLAYED THE FLUTE AND WORE A TALL PEAKED HAT. IN FACT HE WAS ONCE DESCRIBED AS A PIED PIPER-ISH TYPE OF A CHARACTER.
I'm not playing this anything like I'm playing the Doctor on telly though.

RC: HOW DID YOUR INTEREST IN ACTING BEGIN ?
It started in the box office at the Roundhouse in Chalk Farm (North London) where I was selling tickets. There was another actor there called Brian Murphy (of George and Mildred fame) collecting them too and one day Ken Campbell — who was up for DOCTOR WHO as well by the way — came in. He was setting up the Ken Campbell Roadshow with Bob Hoskins, Dave Hill and Jane Wood and someone let them down at the last minute and they were after someone desperately and Brian Murphy recommended me to him. So he came up to me in the box office and asked if I wanted to become an actor and I said YEAH ! It was supposed to be for one night but I stayed with the Roadshow for two years. We toured all over Europe, Britain and Ireland and Israel too and it became a bit of a cult in the fringe. I left there and went to Joan Littlewood's Theatre Workshop at Stratford East and worked with her for a while, then from there I went to Nottingham Playhouse to work with Richard Eyre (who's about to take over as the new director of the National Theatre next year), and I worked with him for two or three years. At the same time television started for me and a kind of parallel career went on. It was about 16 years ago I started as an actor and about 12 years ago I started Vision On for the BBC.

RC: WASN'T THERE A DALEK SKETCH IN ONE OF THE 'VISION ONs'?
Yes there was funnily enough, I was in that one. Then every year I did another television series; Jigsaw, Eureka, Tiswas, Starstrider...

GL: DID YOU FEEL YOU WERE BEING TIED-DOWN TO CHILDREN'S TV ?
In television terms, yes, but at the same time there was a parallel career going on in the theatre, but because television producers and directors hardly ever go to the theatre and theatre people hardly ever know what is happening on TV because they are always working there is very little cross fertilisation. So I had two careers going on — one in the theatre which was classical orientated such as Shakespeare, Beckett, Brecht, and I was having plays written for me by Adrian Mitchell, Ken Campbell and Ken Hill and I was paying for my mortgage in a sense by doing television and children's stuff. I also did The Last Place on Earth which was a very adult piece for television — seven one-hour films about Scott's race to the Antarctic which we actually filmed in the Arctic. I've done Tiny Revolutions for Granada which was an adult film about a professor stuck in prison in Czechoslovakia for telling jokes against the state which was good fun to do.

RC: DO YOU FIND IT REFRESHING PERFORMING FOR KIDS ?
They are a very honest audience, yes. You can't be patronising to them. In the theatre I've also done children's stuff as well but mostly it's been adult. Then two years ago I was in the West End with Anthony and Cleopatra and The Taming of the Shrew with Timothy Dalton and Vanessa Redgrave and I had the biggest part in one of the plays so that was straight major stuff.

RC: HAVE YOU ANY AMBITIONS TO BECOME 'THE PHANTOM FLAN FLINGER'?
No, that was a taxi driver from Birmingham. I've given away the secret now !

RC: 'TISWAS' ALWAYS LOOKED ENORMOUS FUN. WAS IT REALLY THAT CHAOTIC ?
It was enormous fun wasn't it. I loved doing that. Sometimes it was very chaotic but it was organised as well. I was the resident lunatic !

GL: HOW MUCH 'DOCTOR WHO' HAD YOU SEEN DURING ALL THIS TIME ?
I started watching DOCTOR WHO with Patrick Troughton when I was about 20-odd, then I watched it with Jon Pertwee and Tom Baker, but when I became an actor — because of the nature of the job — I got out of the habit of watching series and serials because you can never follow them because you are working. I didn't really see Peter Davison very much or Colin.

GL: YOU'RE OBVIOUSLY AWARE THAT A LOT OF ACTORS WENT FOR THE SCREEN TEST FOR THE SEVENTH DOCTOR. WHAT MADE YOU DECIDE TO HAVE A GO ?
Well, for year's lots of people said I'd make a really good DOCTOR WHO, then I heard they were looking for a new Doctor but was too late when Colin went up for it (maybe I was lucky). Then just by luck I was listening to the news and heard Colin had left so I phoned up my agent and they said the BBC are looking for another Doctor again and you may as well try. As luck would have it the producer of Eureka phoned immediately after my agent to JN-T and said "You should see Sylvester McCoy for the Doctor", and John said "Are you in cahoots with his agent ?" ! I was then playing here in Pied Piper and John came to see me in it.

GL: WITHOUT NAMING NAMES, DO YOU KNOW EXACTLY HOW MANY OTHER ACTORS WERE UP FOR THE PART ?
I heard there were six thousand people up for it.

GL: WITH THE HELP OF A LITTLE PRESS HYPE PERHAPS ?
It might well be. I didn't want to find out because it would have made me nervous and worried so I had to pretend there was no-one else up for it. It was only later in the DOCTOR WHO office and I saw all those envelopes and they were having to reply saying No, sorry, we've already got our Doctor.

GL: WHAT DID THE AUDITION ENTAIL ?
John came to see The Pied Piper, then he invited me for an interview which took about two and a half hours — normally interviews for jobs are only about half an hour so he was obviously quite interested. Then I had to go back for another interview and that was two or three hours, then I had to go up and see Jonathan Powell and that only took five minutes(thank God) and after I came down and John told me: "Look, you're my fav-

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ourite, I want you to do it but obviously other people have got to have a say." Then he told me I would most likely have to meet Michael Grade, but he phoned back and said what I'd got to do was a screen test because they thought I could do it but they hadn't seen me stand up to an enemy or anything like that. I did the screen test with Janet Fielding in which she played the Iron Lady and I shouted at her. She won !

I was delighted when I learned I had got the part.

GL: FROM YOUR CONVERSATION WITH JONATHAN POWELL, DO YOU THINK HE SEEMED GENUINELY INTERESTED IN 'DOCTOR WHO'?

I can tell you he seems *very* interested. When he launched it at BAFTA he said very nice things before the launch and there were hundreds of other things he was launching. He said very nice things about me and he gave it a real good push. He has sent down letters saying how delighted he is with it and he's written things saying that if he didn't like it he would not have put all this money into it. He also said something else which didn't go out on Open Air which was that I was the best DOCTOR WHO they have ever had which I think is perhaps a *slight* exaggeration, but I don't mind other people exaggerating that on my behalf. He just seems very enthusiastic about it and I know they are very pleased with the viewing figures and have told JN-T.

GL: SPEAKING OF 'OPEN AIR', YOU WERE RATHER BULLIED OVER THE GENERALLY HOSTILE RECEPTION GIVEN TO YOU FROM THE PRESS ?

The presenter, Patti Caldwell, doesn't like DOCTOR WHO and she said she didn't like it and has never liked it but she thought the new guy was quite good, which is me. She got very frustrated when she couldn't get anyone on the phone that would knock it, which was great for us !

RC: YOU OBVIOUSLY CONSIDERED THE ROLE IN FINANCIAL TERMS ALSO ?

The money is not very good I'll have you know, in fact it's really quite amazingly little ! Because I'd been working for the BBC over the past twelve years I never thought the money would be very good but I'm told when the overseas sales get going and all that you do earn something, but it will all be a pleasant surprise . . .

GL: DID YOU REALISE THAT AS PART AND PARCEL OF ACCEPTING THE ROLE YOU WOULD ALSO HAVE TO ACT AS A KIND OF AMBASSADOR FOR THE SERIES, HOPPING TO AND FRO ACROSS THE ATLANTIC ?

I was told, but I didn't imagine what it was really like till you do it and I must say I enjoy it immensely. I love it. You know, the last convention you had here (PanoptiCon VIII) I did not realise how important that was otherwise I'd definitely have cancelled Seattle. I've met lots of the American fans and they are wonderful.

RC: HOW MANY OF THE BRITISH FANS HAVE YOU MET SO FAR ?

Very few.

RC: SOME FEEL YOU ARE SNUBBING US IN FAVOUR OF THE AMERICANS, AND YOU HAVE BEEN QUOTED AS SAYING "I DON'T KNOW IF THERE ARE ANY BRITISH FANS—THEY TEND TO IGNORE ME."

What I most likely said is that I know more about the American fans because I have met very few British fans. I didn't say they ignore me; I just said I have met very few. It was out of utter ignorance that I didn't attend PanoptiCon VIII and it was only afterwards that I realised what it meant to the British fans. I get lots of requests from everywhere and at the moment I still haven't landed. This morning I had to spend hours on the phone before I came to work just organising my life. I'd already agreed to go to Seattle and it was only afterwards that I realised just how important PanoptiCon was so if I had known I would definitely have cancelled Seattle. I am a very curious human being. I WANT to meet the British fans, but I *am* told that they are not as kind and gentle and loving as the Americans.

GL: DO YOU FEEL THAT PERHAPS YOU ARE BEING USED AS A COMMERCIAL TOOL TOO MUCH BY 'BBC ENTERPRISES' PRESSURISING YOU TO GO TO THE STATES ALL THE TIME WHERE THERE'S BIG BUCKS TO BE MADE ?

Well, it's going to become even more commercial because Enterprises is being slowly privatised. That is part of the job: as an actor I've done all sorts of things for nothing.

GL: PERHAPS BECAUSE AMERICA WAS RAISED ON JON PERTWEE AND TOM BAKER THEY NEVER REALLY ACCEPTED PETER DAVISON OR COLIN BAKER, BUT YOU APPEAR TO BE STEMMING THE DECLINE AT THE MOMENT AS SOME OF MY AMERICAN READERS, AS WELL AS BRITISH, HAVE BEEN SAYING YOU APPEAR TO BE A RETURN TO THE STYLE OF THE ORIGINAL DOCTORS.

Hopefully that is what my job is really; just to hope that I get back that 'Doctor-ish' thing.

GL: DID YOU DO MUCH RESEARCH INTO THE PART ?

It all happened so quickly. At the beginning of March I was told I was the Doctor and at the end of March I was doing it ! Inbetween then I had been taken off to Atlanta so there was so little time to do *anything* ! I did manage to see four of the Doctors' stories on tape. One of them was, I think, THE THREE DOCTORS which was the only Patrick Troughton one I saw. Then I saw Colin Baker's first one with the twins (THE TWIN DILEMMA), and then I saw Tom Baker's one with a statue that was the Tardis (KEEPER OF TRAKEN) and Peter Davison's one where they were all running underground somewhere—it was rather good I thought the way they made three Cybermen look like twenty five (EARTHSHOCK), that seemed quite well directed. I literally watched them one after the other so that is why I'm a bit confused. I felt I would like to bring back a bit of bad-tempered crabiness like William Hartnell but I didn't see any of his on tape, but I remember him.

GL: HOW MUCH OF THE CHARACTER WAS YOUR OWN INTERPRETATION ?

Most of it really. There was no pressure on me. I said in my discussion with JN-T that I wanted to be a very Troughton-esque type of Doctor and have the contrast between comedy and the seriousness. He accepted that but there was one time where he came in and said it was too comedic in the first rehearsal. I think the first story was a learning process for all of us because it wasn't written for me, it was written for an unknown Doctor and by people who had only written for Colin and some of the lines are just pure Colin's lines—you can *hear* Colin saying them !

GL: HOW MUCH OF THE DOCTOR IS ACTUALLY YOU IN REAL LIFE ?

I don't know, you'll have to ask the wife ! I find it very difficult to talk in those terms about it—I just DO it !

RC: DO YOU FIND IT HARD TO RESPOND WHEN PEOPLE ASK YOU DEEP AND SERIOUS QUESTIONS ABOUT THE DOCTOR ?

Sometimes I find it a little difficult. I tend to be a jokey person myself and tend not to take things too seriously. I know I worried some of the American fans when I first arrived there because I joked about the thing all over the place and they thought the show would as a result be a comedy half hour ! I just wanted to make the thing fun, our meeting fun. I do take the thing seriously in my own way, but I don't discuss it seriously.

RC: HOW MANY OF THE OTHER DOCTORS HAVE YOU MET ?

I met Jon Pertwee in Atlanta, which was the first thing I did really. Then we were together in Seattle for about ten days. He's a lovely, lovely man.

RC: ARE THERE ANY OF THE DOCTORS YOU WOULD ACTUALLY LIKE TO WORK WITH ON THE PROGRAMME ?

Patrick Troughton is the one I'd really liked to have worked with. I'd have loved to have met him; I think every fan has a fond place for their first Doctor—it's like your first love. I really am sad that he died before I met him. I haven't met Colin but I'd really like to. I've met Peter Davison at the Beeb whilst he was doing All Creatures and he's a really nice man. I'd be really interested to work with Tom Baker and I'd like to work with Jon. We'll have to do another FIVE DOCTORS!

GL: THE FANS HAVE GENERALLY GREETED YOU WARMLY BUT THE PRESS HAVE BEEN LESS THAN KIND. NINA MYSKOW VOTED YOU HER 'WALLY OF THE WEEK' IN 'THE DAILY EXPRESS' FOR EXAMPLE.

But what is *she* ? She's a lady who can string words together and is trying to make a name for herself and has decided that what she is going to do is knock things. It's so pathetic. It doesn't bother me one iota, she just does it because she can't do what we can do. She has decided that she is going to become a celebrity and she has sat down and thought "What have I got to make myself a celebrity ?" She has very little except an ability to write for a newspaper, so she could either write wonderfully and beautifully like James Cameron, but she hasn't got the talent to do that so she has decided to knock people and become famous that way.

GL: HOW DO YOU REACT TO CRITICISM GENERALLY ?

I knew there would be criticism of me taking over because I remember other Doctors taking over and they too were initially criticised, but I've only seen that woman's thing because it was given to me on Open Air. I don't read those papers so therefore it doesn't bother me. The letters I've had from people generally have been 100% in favour, much to my surprise, because I did expect people to write in and say I don't like what you are doing. So that is really nice, and they are the important people—not what's-her-name Nina Mouskouri (sic).

GL: DID YOU CONSIDER THE DRAMATIC EVENTS LEADING UP TO YOUR APPOINTMENT AND THE POSSIBILITY THAT A SIMILAR FATE COULD BEFALL YOU ?

I am an actor and show business is a hard old business. I've been on the edge of lots of things that have disappeared and you get used to lots of hurts. I am lucky in a sense that it happened to one of my predecessors. If I'd have come in, as Colin did, totally unaware of the possibility of something like that happening, I'd get hurt, but now I know there is that possibility. If it happens I'll think "showbusiness" and get on with something else. I feel sad for Colin that he was the one that found out that there was the possibility you could get the elbow.

GL: DO YOU FEEL THE PARTNERSHIP OF YOUR DOCTOR AND MEL WORKED WELL FOR YOUR FIRST SEASON ?

I think so. Bonnie and I worked together before and I know her on personal terms and I think that must come through, and as I was a new boy to it and she had already done some it was good to arrive with a friend already in the camp. So in those terms it helped me enormously and for that reason I'm very grateful to her.

GL: WHAT IS YOUR OPINION ABOUT THE CASTING OF THEATRICAL PERFORMERS LIKE KEN DODD AND STUBBY KAYE ? DO YOU THINK THEY TAKE AWAY THE SERIES' CREDIBILITY ?

I don't know really. I think Richard Briers' performance was great. The comedic thing is the policy now from Michael Grade downwards. I don't think it takes away the credibility—I believe towards the end of Tom Baker's reign there was a lot of comedy in it and then it was changed. It might go a little too far in one way or another but that is what we have got to find out and to experiment with. I'm brand new, we have a brand new script editor and our job is to take away some of the violent aspects of it.

GL: I KNOW THAT, LOOKING THROUGH READERS' LETTERS, THAT THEY'VE LARGELY BEEN APPALLED AT THE STANDARDS OF PRODUCTION THIS SEASON, THE GENERAL CONSENSUS BEING THAT IT HAS DEGENERATED INTO A SLAPDASH LIGHT ENTERTAINMENT SHOW AND LESS OF A DRAMA SERIES. THE SCRIPT OF 'TIME AND THE RANI' FOR INSTANCE—

As I say the scripts were written for another Doctor or an unknown Doctor and because of the sequence of events they had to have it written months before I came along, so in a way things were not quite right.

GL: BUT THEY SHOULD HAVE BEEN—YOU SHOULD HAVE BEEN GIVEN A CRACKING GOOD START TO IMMEDIATELY WIN OVER THE VIEWING PUBLIC.

The thing is, the first viewing figure was 5.1 million, then it dropped to 4.3 then 4.9 and it's climbing all the way back up again. Everyone expected too much because of background circumstances to it. Maybe it would have been better with a different person in the role in that story than I. It was not written for me but even then they knew what kind of season to go for so it is that period of change and if people didn't like it I think it would be for that reason. I'm not going to knock it anyway.

RC: 'PARADISE TOWERS' HAS BEEN CRITICISED MORE FOR ITS PRODUCTION VALUES. HOW IMPORTANT IS IT, DO YOU THINK, FOR THE SHOW TO HAVE THE BEST AVAILABLE WRITERS, ACTORS AND DIRECTORS ?

Firstly I don't think TIME AND THE RANI's script was bad. I feel we have a very good team around at the moment but I've always felt that the show could do with a higher budget but I suppose everyone involved in making any television show feels that way. If they spent more money on DOCTOR WHO I would be more than delighted. I think the critics you are speaking of are the 'professional fans' (i.e. the DWAS); people whose main preoccupation is analysing the series. The ordinary viewers seem to like it very much.

FANDOM HAVE GENERALLY BEEN VERY CRITICAL OF THIS SEASON . . .

I was criticised by these so-called fans before I'd even got to the first rehearsal for being an "unknown", but I'd like to say I'd done a lot of theatre and at least one television series a year so I was by no means an unknown in television terms so how they could attack me for that before they had even seen me play the Doctor is beyond me. Then there was that fellow who wrote that stinging article in The Daily Mail—I think they>

BIOGRAPHY

REAL NAME: Percy James Patrick Kent-Smith

BORN: 20th August 1943 in Dunoon, Argyll, Scotland

MARRIED: to Agnes for 15 years, two sons: Sam (9) and Joe (11)

STAGE WORK:
Ken Campbell's Road Show
Joan Littlewood's Theatre Workshop
'The Servant of Two Masters' at Nottingham
'Twelfth Night' at Coventry
'Hoagy, Bix, Wolfgang Beethoven Bunkhaus' at the King's Head as Bix Beiderbecke
'School for Clowns' at the Half Moon
'Gone With Hardy' at Nottingham as Stan Laurel which transferred to London and Canada
'A Midsummer Night's Dream' with the Welsh National Opera
'Can't Pay Won't Pay' by Dario Fo at the Criterion Theatre
Dame in pantomime at Stratford East
'Abbacadabra' at the Lyric Hammersmith as Pinnochio with Elaine Paige & Michael Praed
'Taming of the Shrew' and 'Anthony & Cleopatra' in rep with Vanessa Redgrave and Tim Dalton
'The Pied Piper' at the National Theatre

FILMS:
'Dracula' with Laurence Olivier
'The Secret Policeman's Ball'

TELEVISION:
'Big Jim and the Figero Club'
'Jigsaw'
'Tiny Revolutions'
'Playhouse'
'Vision On'
'Tiswas'
'Scott of the Antartic'
'Eureka'
DOCTOR WHO

should rename their society the DWCS (the DOCTOR WHO Critics Society) ! I don't know what I've done to upset anybody . I took time out from my busy schedule and had my photo taken with them in the studio, answered their letters and queries and this man turns out to be an amazing hypocrite. He writes the thing in complete ignorance because the whole story hadn't been shown —just the first episode. When you play a character it has to evolve—the direction you take at the beginning isn't necessarily the one that you are going to pursue. I think he should have had the courtesy and the kindness to wait until it had finished before he sold the story to The Mail. I've had thousands of letters from ordinary people and they seem to love it. The figures are climbing magnificently; the last one was 5·3 m ! The BBC are very pleased with the figures having placed it against Coronation Street.

The ordinary people are the ones I care about, the professional fans have so far been very unkind to me and I can't find any kindness towards them. I've tried to do all the interviews and answer all their questions so I'm not really enamoured at the moment with these people.

RC: IS IT DIMINISHING YOUR ENJOYMENT OF THE ROLE ?
The thousands of letters from ordinary people have made it all worthwhile. I think there should be a seperate fan club for the critics, the present one defies the Trade's Descriptions Act !!

GL: BUT THEY HAVEN'T BEEN CRITICISING YOU PERSONALLY HAVE THEY?
I'm not sure, there are so many criticisms flying around. I've not read any of it, it just gets back to me that the show is being knocked.

RC: WHAT DID YOU THINK OF 'DELTA AND THE BANNERMEN' ?
I think it is a very good story. The viewing figures are climbing and I think that if the programme doesn't come up to scratch for these people you are talking about then they should switch over and watch Coronation Street instead !

RC: JN-T IS APPROACHING HIS NINTH YEAR AND HAS HINTED THAT HE NO LONGER HAS ANY ENTHUSIASM OR THE MOTIVATION TO PRODUCE GOOD 'DOCTOR WHO'. DOESN'T THIS ATTITUDE UNSETTLE YOU ?
JN-T as a producer is fine. He's had memos saying that the BBC is very, very happy with the way the viewing figures are going. I think he's very optimistic; he had said he'd had enough as producer but since we've started working together he's liked it so much he wants to stay and continue the working relationship.

GL: APPARENTLY IT IS WIDELY KNOWN WITHIN THE BBC THAT THEY INTEND DISBANDING THE SERIES AFTER ITS 25th ANNIVERSARY. WHAT IS YOUR KNOWLEDGE OF THE SHOW'S STABILITY ?
Well, they have decided to continue it next year so that must be good news. They've just got a new head of BBC1 so decisions change all the time, but I'll certainly make enquiries if it is widely known . . .

RC: HOW LONG WOULD YOU BE PREPARED TO COMMIT YOURSELF IF 'DOCTOR WHO' DOES CONTINUE ?
I have signed to do it for three years. If, after that period they are enthusiastic to do some more, I would consider it. It's so far away at the moment I'm not thinking about it too much.

GL: WHAT INPUT DID YOU HAVE IN YOUR COSTUME ?
They got the hat from my audition because I wore one exactly like it. I knew I wanted a baggy jacket with lots of paraphernalia in the pockets. I think the Doctor should be something of an Edwardian character, like in those wonderful Jules Verne novels. We wanted something that would not surprise people too much if I walked down the street. It was basically a combination of various ideas put forward and I'm really pleased with it.

RC: HAVE YOU A LIFE LONG AMBITION YET TO FULFIL ?
I'd really like to go back in time. I'd love to go back and see for myself all the events which had a dramatic effect in history. I wish we could do some DOCTOR WHOs set in history like in the old black and white days but JN-T says the ratings tend to drop for historical stories so I suppose it won't happen.

RC: FINALLY, HAVE YOU GOT A MESSAGE FOR 'DOCTOR WHO' FANS AS A WHOLE ?
I would like to say that I've been lucky enough to be chosen as the 7th Doctor and I'm enjoying it very much. However I would urge those so-called fans who are criticising it heavily to be less critical of the show as they are only arming the guns of those people who would like to get rid of it, and far from saving it they just might be putting the final nail in the coffin lid. . .●

By ANDREW BEECH (D.W.A.S. Co-ordinator)

AS AUTHOR of a certain Daily Mail article (rather than in any other capacity) I am grateful to Gary for giving me the chance to comment upon the latter part of your interview. I'm saddened by some of your views - it's not pleasant to be called a hypocrite, and especially by someone I admire (believe it or not, as far as I'm concerned you are just about the only thing DOCTOR WHO has going for it at the moment). However, without resorting to shallow sycophancy, I'm writing this as a first attempt to heal the rift which appears to be developing between various parties.

First of all, you must be aware that the "A" of D.W.A.S. has always stood for "Appreciation" in the sense of critical evaluation, not blind praise. All eras of the programme have, from time to time, been found wanting in some way. Your most telling comment is the admission that you have "not read any of (the criticism)", presumably because you are so busy (which I accept). But surely someone in your profession must be aware of the danger of relying on reported speech ?

If you had read the Daily Mail article (or even better, the fuller piece which I actually wrote), you would have seen that I commented only that as to the first episode I was worried about the way your part and the plot had been written and the story designed (a not unreasonable view in the light of the excesses of recent years). Although, with the exception of your role, my fears have largely been realised, any alleged prejudgment of the first story/whole season is mere inference on the part of the reader. The rest of the article proceeded from the undeniable fact that the show is not as popular with the general public as it used to be (with respect, 5.5m viewers are not nearly as many as there used to be and not enough conclusively to save the show), and attempted to analyse the reasons why. The Mail's editing of the piece directed criticism more pointedly at the present production team than I had, but by and large I cannot say that the printed version was a distortion.

This brings me to another point. I did not "sell" the article - the Mail approached me and no fee was offered at the time (although I have since been paid and have donated the money to charity). I would have preferred to wait until more of the season had been shown, but that option was not open to me. It was also clear that the Mail wanted a piece which just slagged off the show post-Troughton which I wasn't prepared to do. It did occur to me, however, that they could no doubt find something else to do if they had to, and also that, in the light of the hostile press reaction to episode one, an article which attempted to pinpoint the show's weaknesses might do some good. Granted the article as printed was aggressive - it was quite forthright as written - if not it would not have seen print !

I am also disappointed in having to surmise (in the light of my unanswered calls to the production office) that John (N-T) has taken offence and seems unprepared to discuss the matter.

I am not a fan of the OTT style of production of the last 2-3 years, neither am I one of those who are baying for his blood. John's interpretation of the show is as valid as any other and I would be the first to praise his abilities - he does a hell of a good job organisationally in making what he does of the show on a paltry B.B.C. budget. Ironically, his first season as producer, which combined John's initial production style with the brilliant scripting of Chris Bidmead, is quite outstanding and my personal favourite of the last 12 years. But if the show is to evolve and survive, it needs the freshness of a complete change in the whole team every 4-5 years. As far as I can see, it is in the interests not only of the show, but also of John himself, for him to leave. I think at heart John recognises this - as you mentioned, he has said himself that he would like to move on.

I'm not happy with your reference to "professional fans", even if you do give the phrase a specialised meaning (as a busy "professional" myself, I don't have time to analyse the show as you suggest, but frankly some of the holes in the plots in recent times are too large to avoid - for example, why did you get yourself into your cliffhanging predicament at the end of DRAGONFIRE episode one ?).

The D.W.A.S. has always been a non-profit making organisation, and one might say quasi-charitable, comprising of people who feel very strongly about the show, unlike many of the entrepreneurial American organisations with their circuses which (until the B.B.C. recently stepped in) often truly put the "con" into the word convention, and have perverted the original idea of such events (i.e. an invitation to all involved in the production to come along, discuss their work and allow us to express our appreciation). Now the emphasis seems to lie with paying "stars" to come and entertain and (in the case of many US organisers and the B.B.C.) lining one's pockets. I am very much hoping that the next D.W.A.S. PanoptiCon (THE original DOCTOR WHO convention) celebrating 25

> 35

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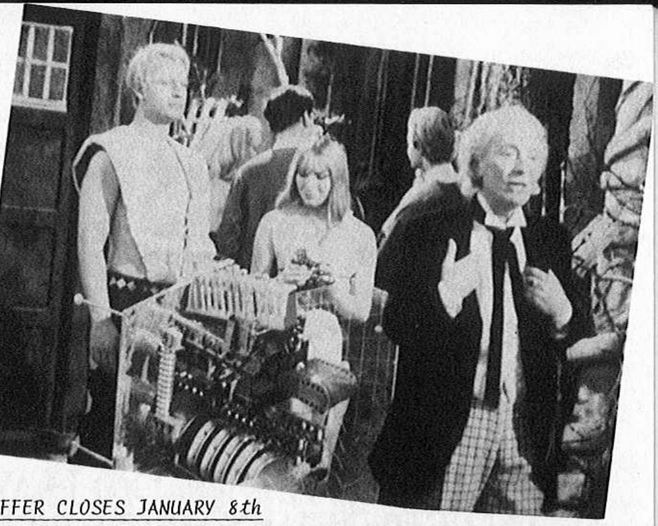

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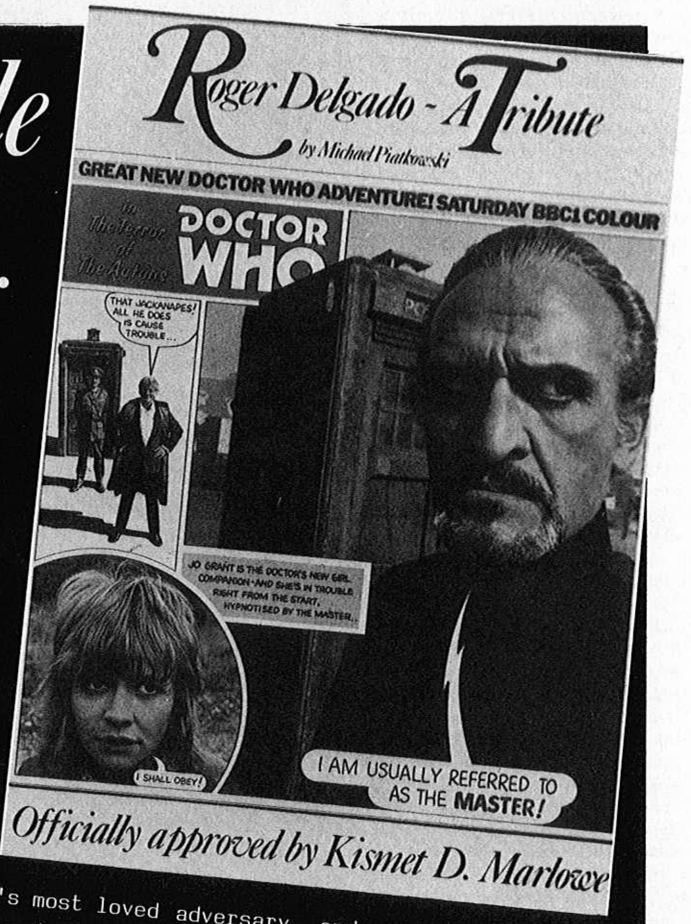
I thought it was beautifully presented and made most interesting reading. I appreciate that you must have gone to a lot of time and trouble in getting this together, and congratulations on doing it so well-JON PERTWEE

I think your tribute to Roger is quite magnificent. I was astounded at the quality, the content and the sheer professionalism of the entire production. Even if it had not been a tribute to Roger I would have been terribly impressed...-KISMET D. MARLOWE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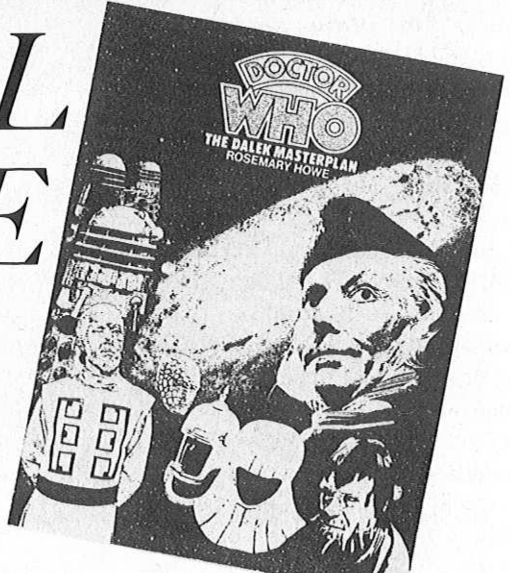
Christmas Day 1965...

THE FEAST OF STEVEN

A PHOTONOVEL BASED ON THE 'ZERINZA' ADAPTION


DOCTOR WHO
THE DALEK MASTERPLAN
ROSEMARY HOWE

INTRODUCTION

ON DECEMBER 25th 1965, B.B.C.2 televised 'When Comedy was King', a tribute to the Hollywood comedians of the early cinema. Meanwhile, over on B.B.C.1 - at the unusually late time of 6 35pm and 25 minutes before Max Bygraves was due to meet the Black & White Minstrels - a similar tribute to the pioneer of film-making was taking place in the unlikely form of DOCTOR WHO.

Christmas Day in 1965 fell on a Saturday and by this time DOCTOR WHO had won such a loyal following that it was decided by the powers-that-were to run Season 3 continuously rather than incur a break midway through the longest DOCTOR WHO story ever - the epic 12-part DALEKS' MASTER PLAN. By virtue of its length this was subsequently deemed as an opportune juncture (episode 7 of the mammoth saga) in which to rest a week from the machinations of the Daleks, and so approval of a Christmas Day slot provided an ideal rendezvous in which to change the pace somewhat. All links with its enveloping adventure were discarded in favour of a no-holds barred send up as DOCTOR WHO entered into the spirit of things !

Quite significantly - as the ratings for this period testify - this brief excursion into whimsy didn't appear to prove detrimental to the show's credibility, although perhaps equally significantly it was the only episode to date never to have been sold abroad and indeed was the very first episode of DOCTOR WHO to depart from the B.B.C. Archives.

Heather Hartnell once mysteriously recounted in an interview how the director, Douglas Camfield - so incensed at William Hartnell's closing speech in which he wished the viewers a Happy Christmas - gave Hartnell the original print soon after it was transmitted and in subsequent years the Hartnell family would ritually assemble after Christmas dinner to watch THE FEAST OF STEVEN ! The debate over whether this speech was in fact in the actual script still rages. Although it is in the scripts that exist today, both script editor Donald Tosh and Douglas Camfield insisted it was not at the time of filming. They clearly felt it would have been too unbelievable even for this episode. . . -GSL

RADIO TIMES *December 23, 1965*

Christmas Day

6.35

DR. WHO

An adventure in space and time
starring
WILLIAM HARTNELL
as Dr. Who
and
PETER PURVES

☆

The Feast of Steven
by TERRY NATION
with
Jean Marsh

The Doctor spends Christmas in a Station, and Steven misses his big chance.

Dr Who	WILLIAM HARTNELL
Steven	PETER PURVES
Sara	JEAN MARSH
Station Sergeant	CLIFFORD EARL
First policeman	NORMAN MITCHELL
Second policeman	MALCOLM ROGERS
Detective-Inspector	KENETH THORNETT
Man in mackintosh	REG PRITCHARD
Blossom Lefavre	SHEILA DUNN
Darcy Tranton	LEONARD GRAHAME
Steinberger P. Green	ROYSTON TICKNER
Ingmar Knopf	MARK ROSS
Assistant Director	CONRAD MONK
Arab Sheik	DAVID JAMES
Vamp	PAULA TOPHAM
Clown	ROBERT G. JEWELL
Professor Webster	ALBERT BARRINGTON
Prop man	BUDDY WINDRUSH
Cameraman	STEVE MACHIN

Fight arranger, Derek Ware
Title music by RON GRAINER and the BBC Radiophonic Workshop
Incidental music composed and conducted by TRISTRAM CARY
Designer, Raymond Cusick
Producer, JOHN WILES
Directed by DOUGLAS CAMFIELD

Novelisation (c)Rosemary Howe from Terry Nation's original script,
Stills (c)Robert Jewell.

On the wall of a suburban Police Station in Liverpool, the calendar showed the date, 25th December, 1965. Snow covered the city and the air was full of drifting flakes. The Duty Sergeant came out to look for the Patrol Car, and was astonished to see a Police Box, lightly dusted with snow, where no Police Box had ever stood before. Scratching his head in perplexity, he asked himself, "What in the name of..?" Then he went back inside. No sense in freezing on the doorstep waiting for the car to report in from the rounds.

Further along the road, the patrolling officers sang carols as they ended their tour.

"..When a poor man came in sight," sang the tenor driver.

"..Gath'ring winter fu-u-el," the constable's baritone concluded unmelodiously.

"Here, I bet we could charm the birds off the trees," the tenor boasted, glancing briefly at brightly lit shopfronts as they drove slowly towards the Station. It was a peaceful scene under the traditional snow.

"I'd settle for some from the coffee bar," remarked the baritone, watching two mini-skirted girls giggling their way into a nearby cafe.

"Here, what about 'While Shepherds Watch'?" suggested the driver with a wink at his friend. "Do you think they'd appreciate that?" The patrol car pulled up at the Station as the Sergeant peered out into the snow.With rueful sighs, they climbed out of the car. "Hullo, Sergeant, what are you doing out here?"

"Come and have a look at this," replied the Sergeant importantly, leading them to the TARDIS.

"Well! Where did that come from?" the driver enquired.

The constable had an idea. "Perhaps someone sent it to the Inspector," he said, "As a Christmas Box."

The driver groaned at his friend's pun and the Sergeant said sternly, "Perhaps you'll both just stay out here and watch it."

"Why, do you think it's going to fly away?" asked the constable, with a cheeky grin at his superior.

But the Sergeant was in no mood for jokes. "Just you stay there and keep an eye on it, right?" He stamped back up the steps, leaving his two junior officers on guard. Taking the watch in turns, one sheltered from the snow in the car, while outside the TARDIS the constable kept warm by flapping his arms and pacing to and fro.

Inside the TARDIS, the Doctor argued with his two companions. They did not relish the idea of the old man venturing out into a poisonous, polluted planet, quite alone.

"For heaven's sake, let's go out and fix the scanner!" cried Sara, fed to the teeth with arguments.

"No!" the Doctor shouted, "Where you come from, the air is pure. Outside there is the worst kind of pollution I've met in years!" His expression was adamant, but Steven expostulated:

"Then you shouldn't go out there, either." He was brusquely brushed aside.

"My dear boy, I'm used to all sorts of atmosphere. It won't affect me."

Sara was seriously concerned. "But suppose something happens to you?"

"Then, and only then," said the Doctor firmly, "You can come out."

"Just how are we supposed to know that 'something' has happened?" argued Steven, barring the way to the door.

"Give me a few minutes and if all is well, I shall be back to tell you."

"And if not...we come out and find you," Steven said sourly, "I seem to have been through all this before!"

The Doctor drew himself up in a determined stance and looked down his nose at this whippersnapper. "Now, look here my boy, you will do just as you're told!" He pointed dramatically and ordered, "You open those doors and remember to close them after I've gone."

Steven saluted smartly and flung the doors apart. "Yessir!"

Directly outside the TARDIS the constable stood with his hands dug deep into his greatcoat pockets. The Doctor paused, framed in the opening, relieved to see the falling snow. So, this accounted for the 'pollution'! The round-eyed policeman stood quite still as the Doctor said courteously, "Good evening," and popped back into the TARDIS like a jack-in-the-box.

Mechanically, the constable replied, "Good evening." Then coming to his senses, shouted, "Hey! You!" The door shut firmly in his face. He was joined by his friend the driver, whose turn it was to keep watch.

"Did - did you see that?" asked the thunderstruck constable, pointing to the door of the TARDIS.

"See what?"

Again the constable pointed at the "police box". "That there!"

"What there?" the driver asked blankly.

"That door! It opened!" the constable added lamely, as his friend looked suspiciously at him.

One of the driver's eyes slowly closed in a wink. The constable urgently whispered to him, "There's a bloke in there. A bloke with long white hair!"

The driver gave another laborious wink and said , "Oh, aye."

"Aye!" the constable insisted angrily. They stared warily at each other, until the driver banged on the door and tried the handle.

"It's locked," he said pointedly.

"But I just saw him!" shouted the furious constable. The driver rocked back and forth on his heels, gazing up at the falling snow, with his hands behind his back. With an ostentatious yawn he said:

"Oh aye."

Inside the supposed police box, another argument developed. "No, no! P-o-l-i-c-e!" the Doctor tried to make Sara understand. She gave him a seraphic smile of enlightenment.

"Oh, I see! We've landed on your own planet."

The Doctor snorted with annoyance, "Oh nonsense child. We're back on Earth!" The argument began again.

"You said the air was so bad, that if..."

"Never mind what I said," the infuriated Doctor cried and ordered the door opened again. Steven repeated his saluting act, while the Doctor swept out. He was promptly seized by the two policemen.

"It wouldn't be Father Christmas, would it?" asked the facetious constable. All three marched to the Station.

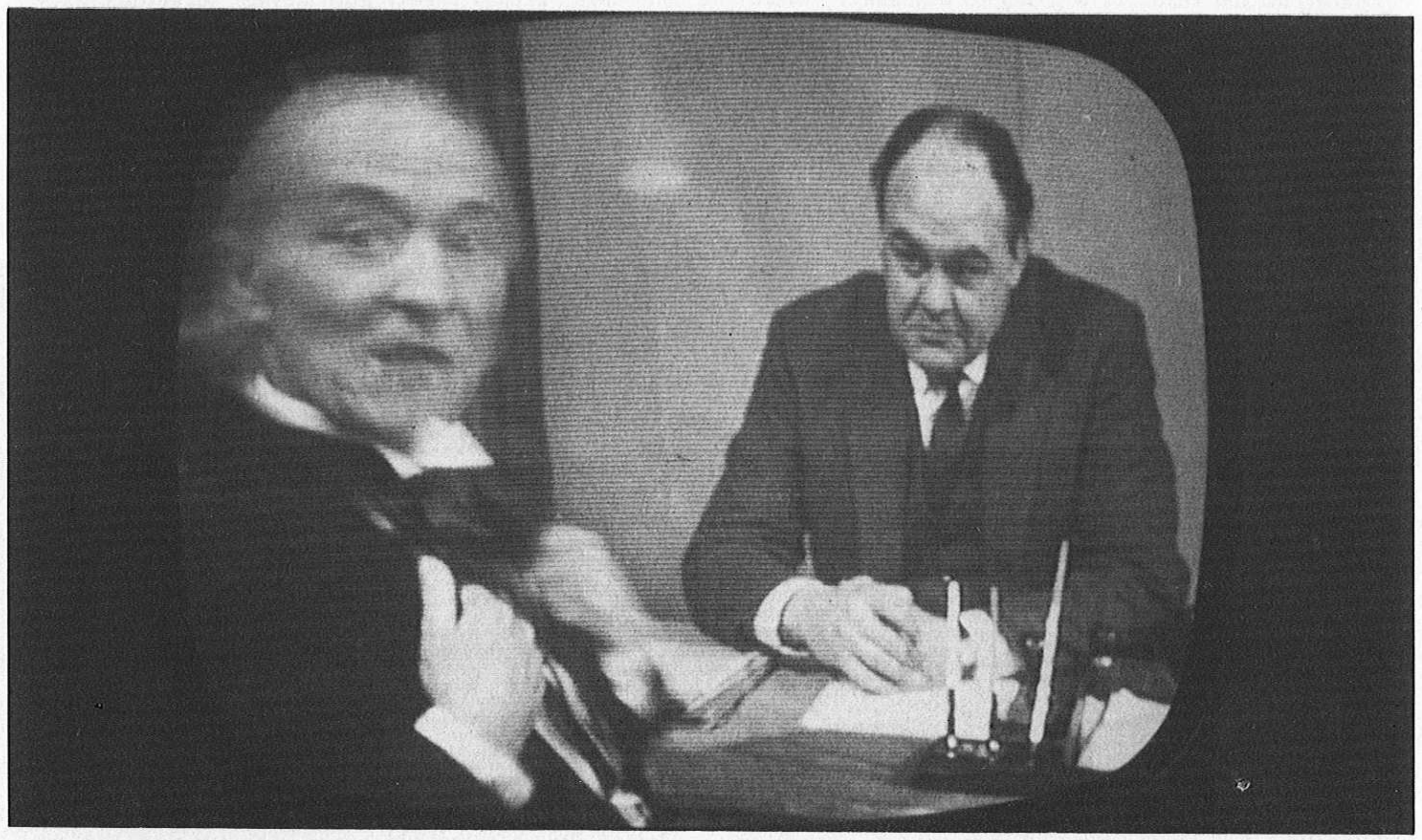
Inside the drab precincts was an attempt at Christmas cheer; a few decorations festooned the walls and notice boards. The Sergeant was endeavouring to control his impatience with an agitated man who said he had lost his greenhouse. It was going to be one of those nights. When the Doctor and his escort came through the door with a flurry of snow, the Sergeant gladly sent them off into the C.I.D. office.

The Inspector was in a good humour, considering it was Christmas Day. "I've heard of the housing shortage," he said indulgently, "But I never knew it was so bad that you'd have to spend Christmas in a Police Box."

"Oh, Christmas.." the Doctor nodded to himself. "Oh, is it? Of course, yes, yes! That accounts for the holly in the hall." The Inspector leaned forward, his eyebrows raised politely.

"Do you mean you didn't know?" This one was a weird old gaffer and no mistake.

Dr.Who shrugged and waved his hand at the obtuse official. "Of course I didn't know! I travel too much."



The Inspector hid a smile. "And why is that?" Old vagrants certainly had a style all their own.

"A question of knowledge, dear boy," said the Doctor. "I mean, you have a saying in this country, have you not, er - 'travel broadens the mind'?"

"You mean you're not English?" asked the interested Inspector.

"No, good gracious, no!" laughed the Doctor.

"Scottish?" suggested the Inspector. The old man shook his splendid white hair.

"Are you Welsh, then?" There was a Druid-like look about this ancient.

The Doctor continued his teasing, hoping that by now Steven would be mending that fault in the scanner. "Oh, you'll have to think in a far bigger way than that! Your ideas are too narrow, too small, too - crippled!" He hooked his thumbs into his waistcoat and gave the Inspector a provocative stare.

"Well, all right. What are you, then?" Composedly, the Doctor gazed at the dirty ceiling, while he considered an appropriate answer to this impertinent query.

"I suppose," he replied slowly, "You might say I am a Citizen of the Universe. And a gentleman too."

The two patrol officers, standing fascinated by this unusual pantomime, laughed merrily with the Inspector.

The constable hooted, "He's having us on a bit, sir, isn't he?"

Steven looked carefully through the TARDIS door. Snow! He put out his hand and smiled at the melting flakes on his palm. Then, seeing the empty street, and the POLICE sign shining outside the Station, with a patrol car parked outside, he realised what was holding up the Doctor's return. Footprints led directly from the TARDIS to the Station entrance. He pulled up his collar and ran quickly to look through the car windows. On the seat was a policeman's uniform. Deftly, he purloined the clothes and dived into the TARDIS, where he changed while telling Sara to wait for him to bring back the Doctor.

Just as the long-suffering Sergeant was hearing the rigmarole about the missing greenhouse for the umpteenth time, Steven marched in dusting the snow off the uniform, which fitted him very well. Thankfully, the Sergeant waved away the greenhouse seeker and said affably:

"Ah, you must be the new bloke from G Division, come to help us out."

"Must I?" muttered Steven and in a fair imitation of a Liverpudlian accent replied, "Yes -er, aye, that's right. I've come about the old man."

"What old man?" the confused Sergeant asked, hopefully looking at the greenhouse owner.

"He was brought in a minute ago," Steven replied. The Sergeant looked gloomy on hearing this, and pointed to a door behind his desk.

"Oh yes, he's with C.I.D. You'd better wait until they've finished with him."

"I've got to get to him," Steven said with an air of importance. But on being told again to wait, he reluctantly sat down, staring at the C.I.D. door. Shadowy figures showed through the glass and a murmur of voices reached his straining ears. The Doctor was endeavouring to explain himself.

"I don't think you really understand. That object out there isn't really a police box."

"Oh no," agreed the Inspector heartily. "It's a new Brighton ferry."

"It is a machine," corrected the Doctor distinctly, "For investigating Time and Relative Dimensions in Space."

"He's a nutter," whispered the driver to the constable.

"He's straight from the funny-farm, if you ask me," said the Inspector rudely. The Doctor was affronted.

"Do I take it that you gentlemen are imputing that I am mentally deranged?" He folded his arms and hummed crossly to himself, ignoring his amused audience.

"Was he the only bloke in the Box?" the Inspector asked his grinning henchmen.

"How should I know?" said the surprised constable.

"Didn't you check?" The Inspector jumped up. "There might be a whole army of them in there, living like gypsies in one of Her Majesty's Police Boxes!" He thrust a quivering finger at the door and the two officers went out to investigate, asking one another just how many people would one expect to come out of one box. The driver lingered to speak to the Sergeant as the constable reluctantly walked out into the cold. Nothing moved.

Sara looked out of the TARDIS door, to see a policeman with his back towards her, standing guard. She slid quietly out and paused indecisively, looking up at the scanner, wondering where Steven and the Doctor might be.

The policeman turned round and jumped in surprise at this sudden apparition.

"Hullo, what are you doing, hanging around here on Christmas Day?"

"Nothing," Sara said truthfully, brushing snow from her scarlet jacket.

"Surprised to see a Police Box here, eh?" he began conversationally.

With sudden understanding Sara said, "Oh, you think it's yours!"

He explained earnestly that it belonged to 'us', not himself, and suggested that Sara move along.

"I've got to fix it," she said, pointing to the TARDIS, and standing her ground.

"Fix what?"

"The scanner eye!" she replied impatiently.

With great forbearance, he said, "We usually get the jokers round here at Christmas, but we're lenient. Wherever you're going in them fancy clothes, you leave now and there won't be no trouble."

Sara looked down at her Space Security uniform; she couldn't very well blast this interfering oaf with her raygun. The constable leaned closer to her and confided: "We've had a bit of trouble like that, tonight."

Sara at last understood what had happened to Steven and the Doctor. The idiots! Still she hesitated, weighing the odds. Then, "But...oh, very well!"

To the constable's relief, the young woman tossed her long red hair and marched off round the corner. As she went, he called cheerily, "Have a swingin' time!" She did not acknowledge his farewell."Funny girl..."

Hiding in a narrow alley, Sara considered her next move. Time was precious. Cautiously, she peered round the wall and watched the constable tramp back inside the Station. She ran to the TARDIS to fix the scanner.

Inside the Station, Steven edged closer to the C.I.D. door, when suddenly it opened and the Doctor emerged, escorted by the Inspector and the patrol driver. Steven quickly asked the Doctor if he was all right.

"Who are you?" demanded the Inspector, seeing a strange P.C. interrogating his suspect. "Do you know him?"

"Yes, I mean, aye," stammered Steven, "I'll look after him, sir."

From the desk the Sergeant called, "He's the extra bloke from G Division, sir." The Inspector relinquished the Doctor's arm and growled at Steven:

"If you know him, perhaps you can tell us what he's doing in a Police Box."

"What?" cried Steven assuming a scandalized air. He drew the Inspector aside and explained quietly that he knew how to handle the problem. G Division was used to this funny fellow.

"Get him out of here, and see he steers clear of the Police Box!" ordered the Inspector. His irate eye fastened with a steely glare on the constable, who swiftly departed to watch the TARDIS. The driver kindly offered to help Steven with his cantankerous charge, but Steven was desperate to get out unhindered, and so insisted that he could manage alone. They confronted each other, on either side of the peevish Doctor, when Sara came flying through the door hotly pursued by the constable, who shouted:

"Hey, you! What are you playing at?" He caught Sara's arm and said wildly, "I don't know what it is about that Police Box, but first that old bloke comes out and now I catch this lass climbing about on it!"

Sara struggled to free herself and Steven seized the constable's arm, saying, "It's all right, I know her."

The Inspector came forward with a suspicious frown. "You seem to know all the queer people. Who is she?"

"She's a - she's a friend of the old man!" exclaimed Steven to the pugnacious Inspector.

"Not so much of the 'old man'", snapped the Doctor. At that moment, Sara gave the constable a shove so that he cannoned into the patrol driver, and with a shout to her friends to follow, she led the race to the street.

Close on their heels pounded the two officers, the Inspector and the Sergeant, with the greenhouse owner trailing behind. The fugitives dashed into the unlocked TARDIS and closed the doors. The light on top flashed a roaring sounded in the snowy air and the Police Box disappeared.

The group of policemen stared unbelieving at one another. In the sudden quiet the sound of singing came faintly through the falling snow. "Good King Wenceslaus looked out, on the Feast of Steven...."

While the TARDIS hurtled onwards, Steven recounted his part in their escapade. "I found this jacket," he said, unbuttoning the tight collar, "So they thought I was one of their group."

"Even I, dear boy, must admit I enjoyed myself," chuckled the Doctor. "Did you fix the scanner?"

"I did," Sara retorted, "And with no help from either of you!" The Doctor gave her a wry smile and asked if the Tarranium was safe. Steven pointed to the Core, lying safely on the table. The Doctor became abstracte as he went over the facts of their escape from Mira. The Daleks could follow in a Time Machine, but with any luck, they would not attack the Solar System until the Core had been tested. It left little time to find the means of destroying the Tarranium. So far away were his thoughts, that Sara had to shake his arm before he realised the console column was stationary.

"I think we've stopped again." She added doubtfully, "We might still be on Earth."

The Doctor peered at the dials with a pleased smile. "Oh no. The atmosphere has improved considerably."

They looked expectantly at the scanner as the screen began to clear.

On it was a picture of an evil-looking man with long black moustaches, busily tying the bonds of a young girl, who was screaming and twisting her body in fear. She was tied to a log, which slowly moved towards a huge revolving saw wheel. Frantically, the Doctor shouted at Steven, "The doors!"

The travellers raced out of the TARDIS to the rescue, into a darkened vault. In a corner lights gleamed on the grisly scene, while a group of people watched impassively.

Steven grasped the man by the shoulder and swung a blow at the murderous face. Sara rapidly untied the ropes to free the hysterical girl. The Doctor heaved on a lever to stop the dreadful machine, which slowly ground to a halt. Above the shrieking din from the saw, came a medley of protesting voices.

A surreal atmosphere pervaded their senses. Through a blaze of spot-lights, the TARDIS travellers found themselves on a stage, in front of a camera-crew and numerous stage-hands.

''Stop!" shouted a loud voice through a megaphone. "Who let those bums in here?"

The girl no longer screamed with terror, but in a towering rage. "Steinberger, they've ruined my scene!" She sobbed while copious tears flowed down her pink and white cheeks, leaving ugly black smudges. She staggered to a chair with large letters on it: "MISS BLOSSOM LEFEVRE"

Sara stood discomfited as the weeping woman was fussed over by several people, one waving a large powder puff, trying to mop up the disastrous effects of the tears.

Steven gaped at the man brandishing the megaphone at the milling crowd. "STEINBERGER P. GREEN" read the letters along the amplifier. The villainous man sat up, moaning and feeling his face. He was assisted to another chair, with "MR. D'ARCY TRANTON" printed boldly on the canvas back.

Sara edged towards a door marked EXIT, and the brilliant lights faded as men controlling the spots turned them off. The man called Steinberger P. Green was yelling at anyone handy, "It's that guy, Ingmar! He's trying to sabotage me!" He pointed to Steven and the Doctor, standing nonplussed by the crosscut saw. "Get those bums outa here!" Men in the camera crew started across the stage and the Doctor and Steven fled through the nearest door, while the waiting Sara felled one man preventing their escape before she followed.

Steinberger gave D'Arcy Tranton a calculating look, as the actor languished in his chair, and a gleam came into the great Director's eye. He flapped a hand at Blossom, who was calling through her tears for the scene to be taken again. "What can I do?" he snarled, and then to the cameraman's confusion, bawled, "Get them back!"

Blossom swooned on to Green's ample chest, "Do something," she wept, but he snapped:

"Save it for later, there's no camera running."

"Steinberger, look at my eye," moaned Tranton. It was turning a beautiful shade of purple. But Steinberger had other ideas. The two newcomers had shown themselves as powerful fighters and he needed people like that.

"I want those two back", he roared through the megaphone to the stagehands hunting round the darkened set. "He's great! Bigger than Fairbanks! Don't just stand there - go get them!" Hurrying to please the great man the film crew found the open door and went off after the fugitives.

In a meandering alleyway, the Doctor and Steven paused outside the Studio. "Tut, tut, where's Sara?"

"I've lost her," panted Steven, "Where are we?" The Doctor opened a door to another building, hearing racing footsteps closing on them. They found themselves in a bewildering array of costumes, masks and wigs.

Sara silently opened a door marked STAGE III and slid into the shadows inside. Close by was a large box draped with rugs. She lifted the drapes and hid. Light sprang up in a blinding glare and she buried her head in her arms. A loud voice bawled, "ACTION!"

On the other side of Sara's hiding place, Ingmar Knopf watched a rehearsal. An Arabian Nights scene revealed a Sheik making love to a glamorous woman, dressed in flowing silken veils and little else. The Sheik drew the woman into his arms and sank down on the cushions and rugs covering Sara's shelter.

"And then I will come to you on my camel," intoned the Sheik, "And sweep you away across the desert."

"No, no - terrible," groaned Ingmar. The Director left his chair and strode forward to demonstrate. "You've got to give it more feeling! She's not a sack of potatoes."

In a venomous voice the actress sneered, "No, he is the sack of potatoes." Distastefully she removed the Sheik's hand from her waist and got up. "Where did you find him? On a rubbish dump?"

The offended actor cried, "I resent that!" and a loud argument began.

Steinberger P. Green opened the door and hurried in calling, "Iggy, Iggy! Did you see them?"

Ingmar Knopf turned about shielding his eyes against the lights, asking, "Who? Who?"

"A guy and a gal. They just beat the living daylights out of my camera-crew - he was great!"

Ingmar lost his temper. "Perhaps you like your film interrupted, but I do not!"

A voice called from the doorway, "Mr. Knopf? Professor Webster is here."

"Ah!" Ingmar's angry face creased into welcoming smiles. He was waiting for Professor Webster to give authentic touches to the film. "Good! Send him to me. I need him in the next scene."

Steinberger refused to be ignored any longer. "You should have seen him - bigger than Fairbanks! I've got to find a name for him, something suave..."

Ingmar Knopf shouted, "Do whatever you like but get off my set." Steinberger departed, glowering.

Sara took advantage of the altercation to try to escape unseen, but her movement caught Ingmar's eagle eye. He turned a spot-light full on her. "Who's this woman? If she's one of the harem, why is she wearing those peculiar clothes? Tell her to get them off!" He went back to haranging his two stars.

Sara darted back into her hiding place. Thoroughly daunted and pale of face, she desperately wanted some way out of this humiliating nightmare, but any shelter was preferable to being caught....

At the Wardrobe Department, Steven urged the agitated Doctor to remain in hiding, rather than risk being separated, but the old man was determined to find the missing Sara. They halted indecisively, looking down the empty alleyway. "You wait here," commanded the Doctor, making off towards the stage where the TARDIS had materialised. Steven paced up and down, feeling very hot in the heavy serge uniform.

He started in alarm as a bunch of Keystone Cops rounded the corner and hailed him as a long-lost brother.

"There you are! Everybody's waiting!" called the helmeted leader, grabbing Steven's arm. He tried to disengage himself, but was told not to argue, by the large booted Cop who hauled him down the alley.

"You're making a terrible mistake," Steven protested, but they lifted him up and carried him off. With a wrestling throw, he downed his kidnappers and escaped. The Cops picked themselves up and galloped after their prey, caught him and dragged him to a stage where he was swiftly tied to a railway track.

A train puffed towards the new Cop, in a cloud of steam. Just before it struck, there was a resounding crash and a cascade of dust. Steven disentangled himself while the scene was set up for another take. Dodging away in the activity, he ran back down the alleyway, only to find a cameraman hot on his heels, calling for him to wait. Steven bolted round a corner followed by the cameraman, who stopped dead. The street was empty. "Where's he got to? We need to do that scene again," the man muttered crossly.

He walked off disconsolately, and Steven stepped out from behind a covered wagon with a sigh of relief.

The Sheik and his glamorous vamp rehearsed their love scene again, breaking off to argue bitterly, while Ingmar Knopf felt he was going quietly mad. He was relieved to find a strange-looking old man, with long white hair and an authoritative manner, march on to the set. Knopf grabbed his arm.

"Professor Webster! Where have you been? We need your help." He shook the Doctor's hand enthusiastically.

The Doctor rose to the occasion. "Certainly, certainly. My help? Oh, I shall be delighted."

"Very good Professor," beamed Knopf.

"Doctor."

"Oh, Doctor - now. This is the rich Sheik's tent," Ingmar led him forward to inspect the set.

"Oh yes, and who is this?" enquired the Doctor, frowning at the vamp in her gauzy veils and spangled bra.

"She's an Arabian Princess."

"Oh nonsense!" scolded the Doctor, "You put some more clothes on, child. Go along." Hearing the Doctor's voice, Sara emerged from the rear of the tent. Stupified by the curt dismissal, the Sheik's lover burst into noisy tears. Ingmar shouted at Sara over the hubbub.

"What are you doing? Get out. You're in the next scene." Gladly Sara caught the Doctor's hand and led him out through the door at the back of the set. Ingmar watched dismayed as his expert on Arabian culture disappeared. "Where are you going, Professor Webster?" he yelled to the departing companions.

In the Wardrobe Department, Steven in his rumpled uniform lurked in the vast room. Sara and the Doctor entered and Steven cried, "Sara! Where have you been?"

"I don't know." she answered unhappily, "But a strange man kept telling me to take my clothes off."

"We must get back to the TARDIS," the Doctor urged, "This is a madhouse, it's full of Arabs."

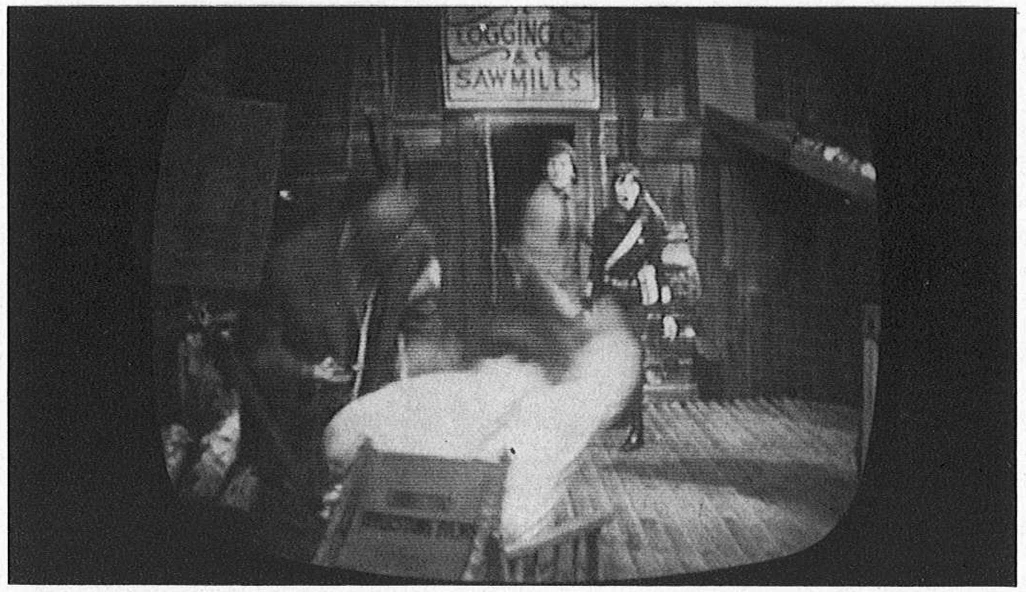
Ducking carefully from door to door, looking for the stage where the TARDIS had landed, they made their way towards Steinberger's domain.

He murmured soothingly in his tearful star's ear that he knew it had been a terrible shock. She accused him of trying to get rid of her. With a prayerful look heavenwards, Steinberger assured her she was great.

"But you said you were going to make him bigger than Fairbanks. You're going to make her bigger than me!"

Steinberger said, "No, honey, she's not that kinda gal. One more take, please?"

Blossom pouted but agreed to one more - the last; the crew started setting up for another take. The make-up man and dressers gathered about Blossom and Tranton and the lights came full on. The camera crew assembled.



Sara and Steven burst on to the set, stopping short as Steinberger spotted them. At his shout, "Stop those two!" they bolted out again, banging the door behind them. With his cameraman obediently following, Green wrestled with the heavy stage door.

"No, no!" shrieked Blossom. But her protests were blotted out by the distracted make-up man, who accidentally stuffed a large swansdown powder puff into her painted mouth.

Steinberger's eager face appeared in the door behind Sara and Steven and his crew fought to get through into the alley in his wake. "Come back, you two!"

Sara and Steven ran so fast that they passed the Doctor going in the opposite direction. "Come back, you two!" he called, but in the panic neither of them saw him. He grunted in disgust and watched the companions round a corner with the Steinberger crew panting behind them. Shaking his head, he took advantage of the now deserted stage to find the TARDIS, only to stop dead at the unexpected sight of a clown seated on the doorstep.

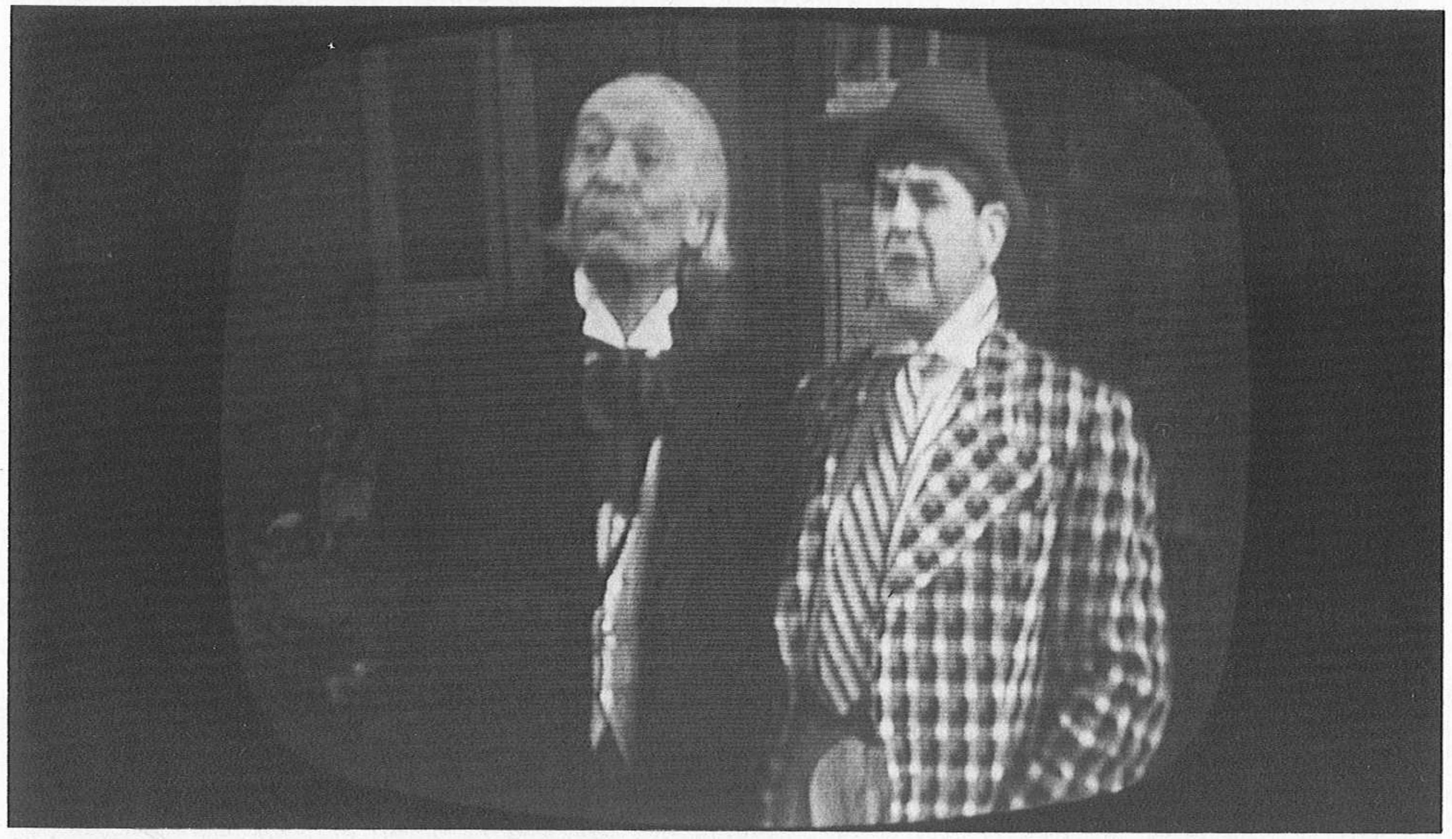
The black-lined eyes in a white painted face looked up at the old man. "When you're new around here, they chase you," explained the clown sadly. "Custard pies are being done by Chaplin," he went on, gesturing to the Doctor to sit beside him. "And the bit with wood."

"Quite so," murmured the Doctor, "Now would you mind...?"

"And the mortar bit," the clown droned on miserably.

"Done by Chaplin," yawned the Doctor. "Would you excuse me?"

"That little Englishman has done it all. I think I'll give it all up and go to sea." The Doctor was relieved to find the clown rising to his feet in his elongated boots. "Who could become famous with a name like Bing Crosby?" He twitched his bulbous red nose and walked dejectedly off. The Doctor quickly unlocked the door to the TARDIS and stood impatiently waiting for his two companions to return.



Sara and Steven led the chase through the Sheik's tent. Ingmar Knopf yelled, "Get them out of here! And tell that girl to get changed." No one heeded the irate Director, as they pelted out of the studio and down the alley, slamming open the stage door to Steinberger's set.

"There you are," growled the Doctor to his gasping companions and waved them into the ship. The stage rapidly filled, as the Steinberger crew poured in hot on the scent. Ingmar Knopf followed in high dudgeon with his fellow Director, but stopped at the sight of the Doctor in the TARDIS doorway.

"Professor Webster! Come back!" he cried.

The TARDIS light flashed and the ship disappeared in a roar that shook the canvas scenery.

"What a great trick!" yelled Steinberger, above the pandemonium.

The TARDIS whirled on its way again. The Doctor listened to Sara and Steven as they recovered from their recent exertions. Sara asked, "Whatever was that place?"

"I've no idea," Steven replied, "Let's hope we never land there again." He heard a tinkling sound and looked up to see the Doctor carrying a silver tray with three crystal wine glasses, brimful.

"We so rarely get a chance to celebrate," remarked the Doctor at their unspoken questions.

"Celebrate?" the mystified Steven asked.

"Don't you remember? In the Police Station - it was Christmas."

"So it was," smiled Steven, taking the proffered glass.

"Here's a toast. A Happy Christmas to all of us," said the Doctor, bending a benign smile on his young companions. Then he raised his glass high, saluting a host of Absent Friends. "And incidentally - a happy Christmas, to all of you at home."

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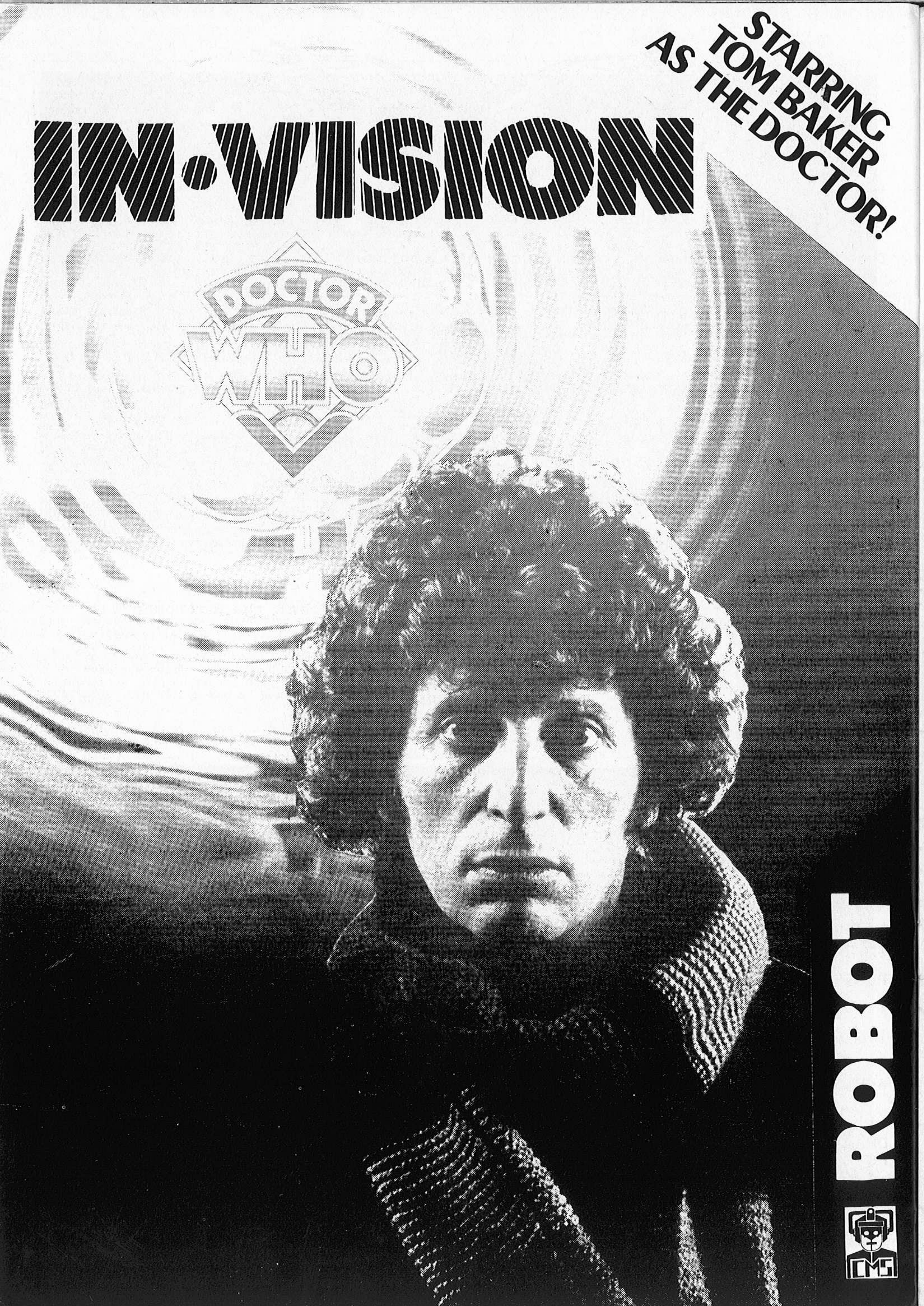


PREVIEW

dwb EXCLUSIVE

CMS IN·VISION

WITH their documentation of the eleventh season of *Doctor Who* nearing its end, the CMS team have decided to bring its project 'Space & Time' to an end. It has faithfully and fully covered every single story in the series' history up until the departure of Jon Pertwee from the title role.

But the exhaustive study of the programme will continue — in a brand new format and under a new editorial leadership. Jeremy Bentham (the man who, for many people, *is* CMS) remains the publisher, but Stephen James Walker has decided to end his long stint as editor of the project.

Taking over this task for the new IN-VISION publication are two people well-known for their work for DWB, as well as in many other *Doctor Who* and media-related fields, Peter Anghelides and Justin Richards. VALERIE JARDINE met the two new contributing editors back in October, and asked them about the IN-VISION PROJECT.

How were the two of you first approached to take over 'Space & Time'?

Well, the short answer is that we weren't, and we're not! Although we're taking over chronologically from where S&T is leaving off, IN-VISION is a very different project. As for being approached, well we actually went to Jeremy (Bentham) with a proposal for what we saw as an alternative when S&T ended. That was about two years ago, so we've had some time to flesh out our initial suggestions.

Yes, we felt that not only has the programme changed considerably over the years, but so has fandom and the attitudes of fans and other media-oriented people, towards the programme. So while the 'Space & Time' project devised by Tim (Robins) and Gary (Hopkins) was ideal for the early years of the show, it has rather had its day. For the Tom Baker years we felt something different was called for — the programme changed direction, and there is now far more factual material available as well as greater opportunity and validity for discursive articles.

So what about the old S&T contributors?

Oh, they're still around, and have just as much to offer as ever. After all, we are among the old (not that old!) crowd ourselves, having contributed to the project in front of and behind the typewriter, so to speak. We're still asking many of the same writers and artists to contribute.

The main change is that we're able to commission stuff more in advance, and then to sub-edit that very carefully. That's because we've had some time to do the planning. Poor Steve was always on a treadmill and I think he'd have welcomed the time we've had. The problem will be staying ahead of a very competitive schedule.

That means, at the moment, asking for articles we want from the writers best suited to produce them — and in that sense we are commissioning editors. Sometimes that will mean a familiar name, sometimes it won't. For example, we're looking at the moment at a piece on the crisis of the human body in relation to ARK IN SPACE, a development which would later lead to 'Alien' and 'The Fly'. Now to get a proper overview of the genre, taking the DW story as an example to explain and investigate the concepts and relate them to programme history, we have had to go to someone who is qualified.

Okay, but what about the format? You mentioned your schedule — is it still one issue a month, with a season special included?

Not necessarily. Obviously we're aiming for an issue a month, though we'd rather be a bit late than compromise the contents. That's true throughout.

As for the season special, again you're thinking in terms of S&T. We'll do specials, and we'll do an overall issue on any season that warrants one. If necessary, two. And other specials as well.

Like what?

Well, without giving too much away, if we're still editing the project by then, we'd almost certainly want to do an issue on *K9 & Company*. And there's *Whose Doctor Who* to consider, and other more abstract concepts maybe.

Quite a change then. How will the individual story releases differ from what we're used to?

The best answer is to say "Buy ROBOT and see", of course. But in general, we see the project more as an examination of the development of television, as exemplified by one series serial. We'll use SONTARAN EXPERIMENT to look at Outside Broadcast, for example.

Justin Richards and Peter Anghelides are the new commissioning editors of CMS's archive project

But that doesn't mean it will be of less interest to fans. It will appeal to a broader readership, though. We've got an excellent article in ROBOT about how to revise the format of a TV show without alienating its established audience. Now that's exactly what the story does, and its close to what IN-VISION is all about too.

Are you retaining any of the elements of S&T?

Yes and no (he dodges the issue!) The whole thing is typeset, and it will be a magazine — altogether more professional, retaining colour, and with a page more than S&T.

Some elements of S&T we'll ditch. The drama extract becomes redundant now that Target have done all but two of the books. Using scripts was better, and we'll still use them to illustrate a point (eg a scene being cut). But not regularly.

We'll add some items too. There'll be more text, more analysis, and that frees the review to concentrate on the story rather than philosophise or romanticise, as it has tended to in S&T.

We're keeping other bits, though as it's a whole new format you'll get comprehensive material in a co-ordinated fashion. Cast and credits are essential, but they'll be as complete as possible — and we'll be providing a context about cast crew decisions. Do you know why there were two costumes and two actors for the K-1 robot? Or how the show almost featured three Doctors?

The technical notes deserve a mention too. We'll retain that programme information, obviously. But as there are many more people available who've worked on the programme, we'll be letting them describe how things were achieved and in what circumstances, as far as possible. The noticeable gap in our information is, of course, Robert Holmes, but there's still a wealth of research material in existing interviews.

It all sounds very expensive.

But bear in mind the high production standards of CMS at the moment. We're aiming to improve, and within current budgets. Research, which you will see in terms of contents, is expensive, though that's mainly time and effort. Finding out about ratings, how each programme was received, what percentage of people watched it in Wales or whatever — it's time consuming, but worth it if people are really interested in the programme's production history, and not just who Tom Baker's favourite monster was.

And there are invisible extra costs you're not charged for — namely, all the people who contribute to the project who don't charge a penny for their efforts. There are no free lunches! £1.50 is the cover price.

And what will we get for that?

Buy it and see! New look, new contributors, new ideas. And familiar names too: Terrance Dicks, Barry Letts, Christopher Barry, James Acheson, Philip Hinchcliffe were all very helpful for ROBOT.

It still seems rather steep for 12 pages.

To photocopy the issue would cost you £1.00, excluding colour cover and the binding. You're paying for a lithographically-reproduced typeset magazine — and typeset to allow more copy than previously. Plus rare photographs, terrific artwork, and the in-depth research. When did you last get any new or interesting Tom Baker info out of the Monthly? And that's not much cheaper.

The more people who do subscribe, the cheaper and or bigger we can make it. DWB is £1.20 these days, so if you afford that monthly I'm sure you could afford IN-VISION. You won't be disappointed. (Here comes the plug). Stay subscribed!

Peter Anghelides and Justin Richards — thank you. ☐

LAST MONTH WE ASKED YOU 'OLD TIMERS' WHO HAVE BEEN WITH US FROM ISSUE ONE TO LET US KNOW HOW YOU FEEL D.W.B. HAS EVOLVED OVER 50 ISSUES. WE WERE STAGGERED BY THE RESPONSE AND HERE PUBLISH A REPRESENTATIVE SAMPLE OF YOUR VIEWS...

MAXWELL ROWAN

I can't believe it's 4 years since I ordered my first D.W.B. ! From one innocuous little ad in CT I became well and truly hooked. That was issue 5 and I soon made sure I got 3 and 4, but sadly never managed to obtain 1 and 2. With well over 45 D.W.B.s under my belt I have seen a lot of changes and the only thing that hasn't changed, of course, is that D.W.B. is still as newsy as ever ! Issue 5 was packed with bits of news I would never have seen in CT and that was what really impressed me and I'm glad to see that feel hasn't diminished now we're at number 50. The best thing about D.W.B. is, and always has been, that it's never afraid to speak its mind. The hornet's nest stirred up by Alec Charles way back in issue 8 was my first taste of the kind of petty and puerile things many fans would stoop to for no other reason than a form of one-upmanship, and I wonder whatever happened to him ?! Even in issue 7 there was a feature saying that JN-T should move on, even then the signs were that he was running out of ideas and that was four years ago !!

Best of all though D.W.B. has been a down-to-earth no-nonsense publication ensuring that the fans aren't being duped in any way as the programme hit crisis after crisis in 1985/6 which is more than can be said about CT, which recently reached its nadir with the November '87 issue ! All I can say is thank God I've had D.W.B. to fall back on over the years. For me it is as important as DOCTOR WHO itself even though the latter has lost direction of late whereas D.W.B. knows exactly what its doing and where it's going !

LAURENCE PIPER

Happy 50th ! It's with a mixture of emotions that I look back. DOCTOR WHO as a programme is seriously ill and may be beyond saving now, but when you began your magazine of appreciation, Gary, the series was still healthy (if unadventurous) and I eagerly anticipated each season (the then-coming Season 21 was the last of its kind). My letters of comment flowed more frequently then, but the constant dismal standard of the programme since and the depressing behind-the-scenes happenings have worn down my enthusiasm. I still buy D.W.B. regularly but can only now muster up cynicism as I passively let its contents wash over me in a detached sort of way.

At first I could hardly wait for each new issue, as it was the only place to read detailed advance news (still your strongest selling point). The spelling and grammar were atrocious, but your spirit showed (and you refused to be gagged by the B.B.C.!). Yes, I remember all the truly embarrassing things you'd like to forget now; 'Opera of Doom', your glowing WARRIORS OF THE DEEP review, etc, etc, - but I trust you will look back on it all with a smirk ! I also remember the sad news like the deaths of Robert Holmes and Patrick Troughton (a Troughton special comparable to the Delgado one, please).

In retrospect, D.W.B.'s biggest weakness has been its inconsistent editorial stance. First you blamed JN-T for the show's problems, then Michael Grade, then Jonathan Powell, and back to JN-T again ! You also still have an alarming tendency to give too much credence to what is written about DOCTOR WHO in the popular dailies; remember - The Sun has never been the "ally" of anybody or anything except maybe ignorance, prejudice and misinformation.

Since your first issue (over four years ago), I've enjoyed a grand total of three stories. If Nathan-Turner is still there next season I probably won't watch - I've finally had enough. Sylvester McCoy is a potentially good Doctor, but he can't do it on his own (bring back Michael Briant !). It wouldn't be possible for me to care less about any 25th birthday celebrations; I remain an admirer of the authentic DOCTOR WHO series (1963-84).

Thanks for 50 spirited and bubbly issues - I'll keep reading.

SHELDON COLLINS

Congratulations on reaching 50 issues ! My personal favourite items have been your cancellation campaign, the Anthony Howe articles and the INVASION colour photos (D.W.B.#36/37). And look what's happened since your humble beginnings: the programme and Fandom was very healthy then; we had just had the Longleat convention; Season 21 was being made and Colin Baker had just been cast ! How ironic that while D.W.B. has gone from strength to strength the show is now all but dead, and arguably so are the D.W.A.S.. I recently left the Society after four years and you, Gary, must be laughing at the current state of CT and TARDIS. I recently saw the last two CTs with headlines like CAMP IT UP WITH CT and COO-EE ! IT'S TIME FOR THE CELESTIAL TEAROOM !! Absolutely pathetic. So here's to another 50 issues of the finest DOCTOR WHO periodical around !

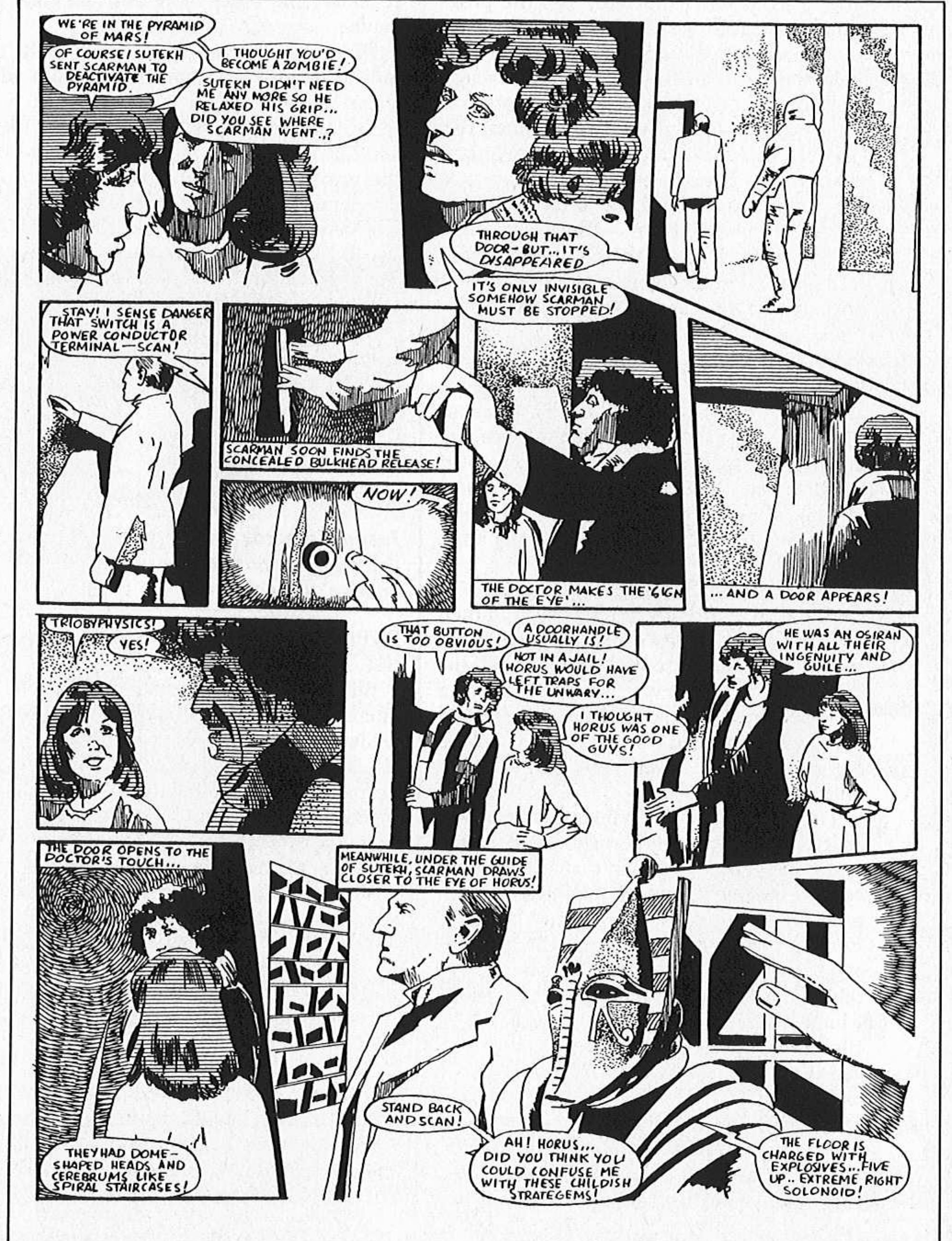
DAVID COWHAM

In this brief résumé of my feelings about the way D.W.B. has developed over its 50 issues I do not intend to harp on about production improvements or glossy paper, but rather the thing that matters most; the content.

When I picked up the first issue of D.W.B., despite its small size and scruffy appearance, I bought it at once simply because I had never seen so much WHO-related news in one publication before. Admittedly some of the 'news' in the earlier issues turned out to be pure speculation or vindictively spread rumours designed to bring about your downfall ('Opera of Doom' ala Alec Charles), but this only added to the atmosphere of the 'zine.

By issue 9 in your larger format you were becoming a more rounded publication with more analyses and interviews but D.W.B. still had a feeling of enthusiasm for its subject matter. Your large and colourful headline covers still promoted the fact that D.W.B. was the obvious place to look for news. Your first double issue, also, was a real triumph and you have rightly stuck to this format for your two specials a year.

The next issue of note, and in my opinion the best cover ever was issue 20 with the headline WE WON'T LET THE DOCTOR DIE ! and that emotive piece of artwork. This was what D.W.B. was all about and I'm sure that issue brought a ray of hope to many readers. Your efforts over the next few months to fight the suspension and keep fans up to date with all the information - including the 14 episode season scoop - despite CTs apparent apathy was admirable. Your other features kept you going through the news-less waste of the suspension but you were inevitably affected by the cloud of depression which was enveloping Fandom as a whole.


WE'RE IN THE PYRAMID OF MARS!
OF COURSE! SUTEKH SENT SCARMAN TO DEACTIVATE THE PYRAMID.
I THOUGHT YOU'D BECOME A ZOMBIE!
SUTEKN DIDN'T NEED ME ANY MORE SO HE RELAXED HIS GRIP... DID YOU SEE WHERE SCARMAN WENT..?
THROUGH THAT DOOR- BUT... IT'S DISAPPEARED
IT'S ONLY INVISIBLE SOMEHOW SCARMAN MUST BE STOPPED!
STAY! I SENSE DANGER THAT SWITCH IS A POWER CONDUCTOR TERMINAL—SCAN!
SCARMAN SOON FINDS THE CONCEALED BULKHEAD RELEASE!
NOW!
THE DOCTOR MAKES THE 'SIGN OF THE EYE'...
... AND A DOOR APPEARS!
TRIOBYPHYSICS!
YES!
THAT BUTTON IS TOO OBVIOUS!
A DOORHANDLE USUALLY IS!
NOT IN A JAIL! HORUS WOULD HAVE LEFT TRAPS FOR THE UNWARY...
I THOUGHT HORUS WAS ONE OF THE GOOD GUYS!
HE WAS AN OSIRAN WITH ALL THEIR INGENUITY AND GUILE...
THE DOOR OPENS TO THE DOCTOR'S TOUCH...
MEANWHILE, UNDER THE GUIDE OF SUTEKH, SCARMAN DRAWS CLOSER TO THE EYE OF HORUS!
THEY HAD DOME-SHAPED HEADS AND CEREBRUMS LIKE SPIRAL STAIRCASES!
STAND BACK AND SCAN!
AH! HORUS... DID YOU THINK YOU COULD CONFUSE ME WITH THESE CHILDISH STRATEGEMS!
THE FLOOR IS CHARGED WITH EXPLOSIVES...FIVE UP.. EXTREME RIGHT SOLONOID!

NEXT ISSUE: THE EXCITING CONCLUSION !

This, I feel, has clouded your issues over the last year or so. I agree that John Nathan-Turner should go and that the programme is almost certainly on its last legs, but do we need this continually rammed down our throats ? With your new style black and white look and continual attack of any DOCTOR WHO produced by Nathan-Turner the feeling of enthusiasm or optimism generated by your early issues has been replaced by depression. Maybe I am just trying to be over-optimistic but I do think you have been a little harsh recently.

I am pleased, however, to see you are mobilizing a campaign and this shows you haven't given up the ghost.

Congratulations on your 50th issue - I'll be writing in another 50 months when my pile of D.W.B.s will be twice as high !

DARREN SHORT

Congratulations on reaching your 50th issue ! I can't say D.W.B. has really changed much over the years and I am very glad to see that production standards have never declined, but my main criticism of the 'zine has always been that it's really all news (!). When I bought the first issues I was surprised at the lack of diverse articles, whereas I relished the up-to-date news content. A member of D.W.A.S. at the time, I found the anger and polemic of D.W.B. in sharp contrast to a bland and pussillanimous CT (for all I know it might still be the case !). I have found D.W.B.'s spirit of support for DOCTOR WHO occasionally hysterical, but always an inspiration - particularly during 1985 when Phil Bevan's beautiful cover illustration for issue 20 - depicting the funeral of the Doctor - summed up perfectly the despair of that period. Having said this, I think D.W.B. has at times retained measured equanimity towards the production team: in 1984 and into Season 22, Colin Baker was supported and the season coverage quite excitable. But after Season 22 and during 1986, JN-T earned the criticism he so sorely deserved, culminating in a "nostalgia orientated' D.W.B. in May 1987.

My main reason for purchasing D.W.B. is that within its pages, especially now that the point behind it all - DOCTOR WHO - is in such dire straits, I find a spirit of defence for DOCTOR WHO's rich past which will not concede to CT-caution or D.W.M.-sycophancy. A 'zine which dares to say what its rivals know to be the truth: that DOCTOR WHO can't improve unless it is constantly criticised by the people who know it best - the fans ! However, I pray for the day when the postman brings me good news: a D.W.B. headline which will signal something really worth shouting about - "JOHN NATHAN-TURNER SACKED AND NEVER TO RETURN"!!

BRIAN GALLAGHER

My first D.W.B. was issue 1, then on sale at Forbidden Planet. At that time my only source of WHO info was from the Monthly, and so I found the amount of Season 21 news etc. in D.W.B. quite amazing, and for 45p for this ½A4 photo-copied 'zine it was something of a bargain !

Even in the early days D.W.B. was controversial, with D.W.A.S. aacusing you of "lifting" news from CT and B.B.C. Enterprises banning you from Forbidden Planet, yet it is one of D.W.B.'s major strengths that it has the ability to be totally independent and influenced, unlike D.W.M. and CT.

Up until issue 20 the tone about the series was fairly optimistic with JN-T haters appearing to be in the minority (I kid you not !), and there was even an interview with the man himself in issues 14-15. Your subsequent cancellation coverage was second to none and since then D.W.B. has adopted a notably anti-JN-T stance, which is fine since this reflects overwhelmingly the mood of Fandom.

Throughout its history D.W.B. has always been just what the Doctor ordered, combining the best news-service around with some of the best articles anywhere, always with a value for money price. It has become the most important and best DOCTOR WHO magazine available and without D.W.B. a large part of my enjoyment as a fan would probably go, so here's to 50 more issues !!

NEW SUBSCRIPTIONS

With DOCTOR WHO entering its jubilee year D.W.B. will be busier than ever with a packed timetable of issues - including no less than 3 specials - commencing with the January issue (#51) out on January 4th ! We'll then be taking a month's rest during February, and in order to continue your subscription without missing an issue you must resubscribe NO LATER THAN JANUARY 7th ! Any received after that date will not be answered until March 1st, so don't delay - RESUBSCRIBE NOW !!

If resubscribing, you must return the sheet of white labels - all clearly filled in with your name and address - which was sent with the last issue of your subscription. This will enable us to operate a more efficient mailing service and will make you personally responsible for the legibility of the writing on the envelopes containing your D.W.B.s. (If you do not return the labels a surcharge of £1 is payable).

For first time subscribers labels are not required and the benefits of subscribing are many: firstly you save money, time and peace of mind knowing your subscription is taken care of; your issues will be sent on the date of publication instead of incurring a week or more's delay when ordering each issue individually; your issues are guaranteed even if an issue sells-out on publication; and you'll be entitled to a more personalised service when on our subscriptions file !

Our '88 schedule/prices are: Jan-£1 30 ($3), Mar-£1 30, Apr-£2 75 ($6), May-£1 30, Jun-£1 30, Jul-£1 30, Aug-£2 75, Sep-£1 30, Oct-£1 30, Nov-£1 30, Dec-£2 75. As requested by many readers there are no forms to fill in this time. Simply send a crossed cheque/PO payable to 'D.W.B.' for £18/$42 to: D.W.B. '88 Subs, 5 Whitegate Gardens, Harrow-Weald, Harrow, Middlesex, HA3 6BW.

(...CONT'D FROM PAGE 16) years of the show will be able to recapture some of the original intent. I am also hoping that you will be able at last to find the time to meet your British fans.

By the way, the photocall to which you allude was arranged for the benefit of Marvel Comics and (although it was a genuine pleasure to meet you), being staged at TV Centre on a weekday it inconvenienced me a damn sight more than you.

To sum up, you haven't done anything to upset anybody. But in the end, if the show is cancelled (still a very real threat), no matter how hurt you ar anyone at the Beeb may be as a professional or as a person, there are people out here who will feel the loss even more deeply - that's what being a fan is all about ! If the show does not pick up in the ratings, or if in the meantime the fickle American market collapses, I am afraid the show will die. My attempts at constructive criticism with a view to preventing that were and are constrained by my lack of control over what gets printed in the press.

Please accept my criticisms in the spirit in which they were intended. I hope very much that my recent communication problems with the production office are only temporary, and that we will have an opportunity to meet and talk (surely the best way to avoid misunderstanding) at some point in the future●

STAR BEGOTTEN

everything you've heard is true....
ISSUE 4

WHAT THE FAN PRESS HAS BEEN SAYING ABOUT 'STAR BEGOTTEN':-
"I cannot recommend this 'zine strongly enough - it is excellent value for money." Martin Day, CT
"If you must buy a fanzine today, we recommend you give 'SB' a try." Gary Levy, DWB

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In a new series reviewing the remnants of partially 'lost' stories, Tim Munro looks at the one surviving episode from the first Yeti story.
Doctors or Detectives - 'Dr Who' Vs 'Star Cops'
After 'Star Cops' technical excellence, how will Season 24 stand up?
'The Trial of a Time Lord'
After 18 months work, what went wrong?
The Man Who Wrote of Miracles
3: 'The War in the Air' (1908) by H.G.Wells.
FICTION: 'The Dawn of Armageddon' part 3
Prisoners of the Supreme Alliance, will the Doctor, Jo and Peter find help from an unexpected ally?
'Quatermass - Black Star Falling' part 3: 'The Plot'
What is the terrifying secret of the wrecked spacecraft? What are Quatermass' Whitehall masters planning and can he resist their schemes - which could cost the Earth....?
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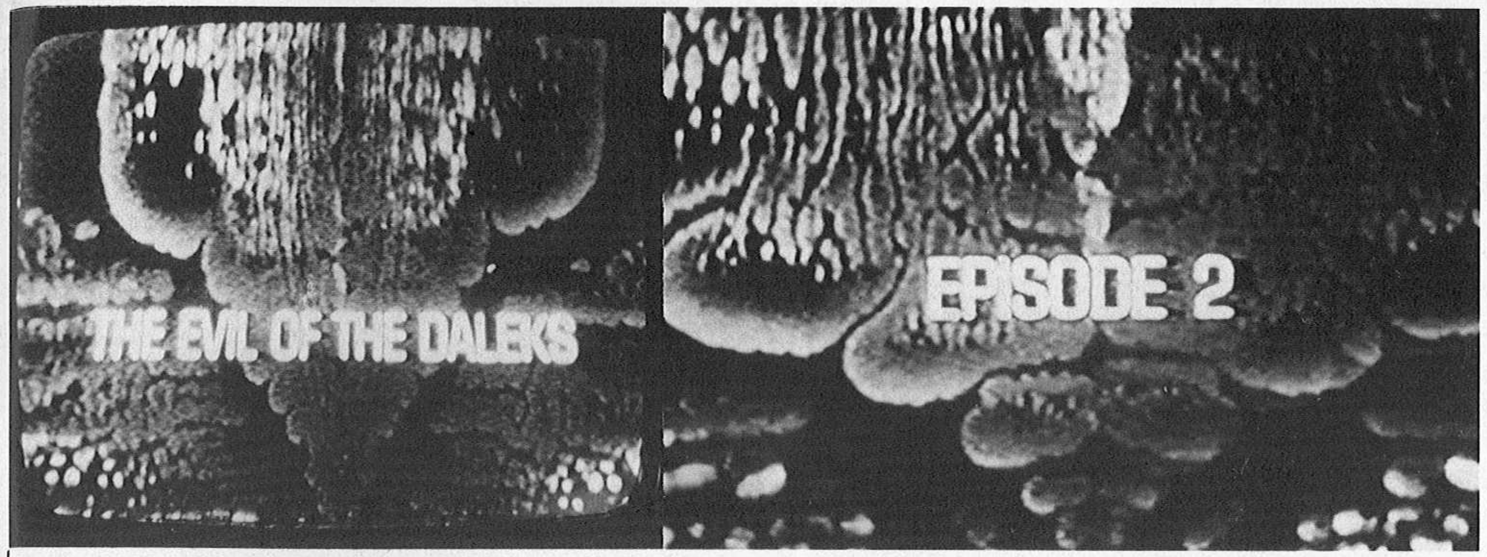

The recovery of part 2 of David Whitaker's THE EVIL OF THE DALEKS is just about the most significant find made in the last 10 years of DOCTOR WHO episode hunting; a veritable jewel in the crown as far as material returned to date goes. It is the final proof (if ever it were needed) that not only can episodes made 20 years ago stand up proudly beside their more technically sophisticated '80s counterparts, but in cases like the THE EVIL OF THE DALEKS find, tower head and shoulders above the rest in artistic merit.

But why ? What makes this one story a living legend in DOCTOR WHO's own teatime ?

The answer is actually quite simple. It is DOCTOR WHO at its very, VERY best; not only obeying all the rules of good drama production, but rising to the challenge of making credible science-fiction melodrama while neatly avoiding all the temptations either to send it up or, worse, camp it up.

Perhaps surprisingly to some, episode 2 is remarkably devoid of DOCTOR WHO's frequent reliance on visual effects. Apart from a couple of rollback and mixes and one blast from a Dalek ray gun, the episode is pure stage drama, without any location footage or filmed cutaways whatsoever.

But then, it doesn't need any, because its foundations are so solid. Consider first the script, one of the finest ever written for DOCTOR WHO. It makes you laugh at the right points, it makes you sad at the right points.

On the directing side, Derek Martinus executes his task with flawless precision, extracting every ounce of dramatic impact from the script and using every resource at his command with a keen eye for atmosphere as well as visual impact.

Consider the intriguing contrasts of the story-the gleaming, metallic Daleks motified by a harsh, radiophonic incidental theme out of place in the sedate opulence of Maxtible's mansion, embellished by Dudley Simpson's tinkling piano chords and neatly reverberated to give the impression of music echoing down long, wood-panelled corridors. Or what of Victoria, given just one scene in this episode to whet viewers'appetites for our future heroine ? Her debut is a paragon of good production values ; a clever mix from the portrait on the wall to Victoria herself, her character and her predicament immediately apparent by the sight of her innocently feeding sparrows from behind the bars of her gloomy prison cell. The mix is a clever touch, ironically repaying the compliment earlier in the episode where a close-up shot of the Doctor mixes to a still photograph of his face.

And how long since a scene in DOCTOR WHO was established by a sweeping tracking shot as effective as the one introducing us to Maxtible's "hallowed ground"? Long before anyone walks through a door, the mood of this unquiet place is unfolded as the camera moves past the racks of bubbling retorts and test tubes, pans up to show the full paraphernalia of this mad scientist's laboratory, before settling down to capture a view of the Doctor entering the chamber, aptly framed by this impressive array of scientific equipment.

The cast of this story needs no introduction, and it is indeed a treat and a privilege being able to watch at last two such giants in the character acting field as Patrick Troughton and Marius Goring sparring with each other for the limelight, both dressed in outrageous costumes and yet neither ever once going beyond the frontiers of audience believability into the OTT waters of burlesque. Troughton holds centre-stage at the beginning, displaying an immaculate sense of timing with such gems as telegraphing to Jamie about treading carefully in the antique shop before unknowingly almost sending a valuable clock crashing to the floor as he wanders nonchalantly off to explore. But even Troughton has problems upstaging Goring who can make more play out of the simple act of lighting and smoking a cigar than Troughton sometimes manages in an entire serial flanked by his variety of stage props.

It is sincerely to be hoped episode 2 will not turn out to be the only recovered episode from this all-time classic DOCTOR WHO masterpiece. But if it is, let it at least stand as a monument not only of how to do DOCTOR WHO with craftsmanship, but of how to do it ABSOLUTELY RIGHT ! No-one could ask for more - JEREMY BENTHAM.

A SYNOPSIS

Shortly after Kennedy is cut down by the blast from a Dalek's gun, the Doctor and Jamie enter the antique shop. Intrigued by the brand new appearance of the Victoriana on display the Doctor determines a word with Mr. Waterfield is needed. Another person enters the shop. It is the shop assistant Perry, likewise searching for answers to the bizarre events, and together the three of them come upon Kennedy's dead body. While Perry goes for the police the Doctor does a spot of detection and discovers the secret room. The alien machine attracts the Doctor's interest but Jamie's attention is caught by the photographs of himself and the Doctor set in a large clock piece. He goes to lift them out but as he raises the lid clouds of white vapour billow out and soon the pair are insensible. Waterfield enters and drags the bodies into the machine. Setting the controls he, Jamie, the Doctor and the machine itself dematerialise from the room, and from the Twentieth Century.

Recovering his senses the Doctor is astonished to find himself in the lounge of a sprawling Victorian mansion near Canterbury; 1866. His amazement increases when the servants all treat him as a guest, insisting that he and Jamie arrived last night from a party the worse for drink. He is about to question the maid, Molly, further when an imposing, bearded gentleman enters the room. this is Theodore Maxtible, the owner of the house. Promising explanations Maxtible ushers the Doctor to his laboratory where he introduces him, at long last, to Edward Waterfield.

Both men, it transpires, are scientists working on a valid principle for time travel using mirrors and static electricity. Beyond their laboratory lies a hall of mirrors all statically charged, but during their experiments hideous machine creatures burst into the house and kidnapped Waterfield's daughter, holding her now as hostage within the south wing of the house to ensure co-operation in a complex plan. This explains Waterfield's reluctant collaboration but not Maxtible's, who appears to have other motives. Alerted by the mention of time travel and static electricity the Doctor turns and calmly faces his opponents, the Daleks. The Daleks want Jamie to take a series of tests during which his reactions will be monitored - the aim being to distill 'The Human Factor' and to implant it in three dormant Daleks. By gaining this factor, the creature explains, the Daleks will become a super-race; invincible. If the Doctor refuses to co-operate then Waterfield's daughter will die and the captured TARDIS will be destroyed.

Jamie is even more horrified than the Doctor when he awakes and learns of his surroundings from Ruth, Maxtible's daughter. But he is not awake for long. A ruffian enters the house, knocks out the young scot and kidnaps him. When the Doctor hears of Jamie's disappearance he is understandably alarmed for he realises if he can't be found then the Daleks will take great pleasure in exterminating everyone in sight...

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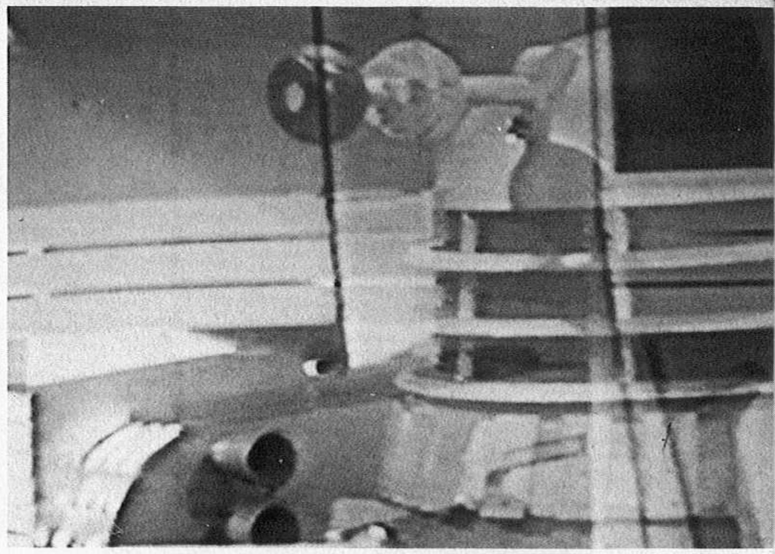

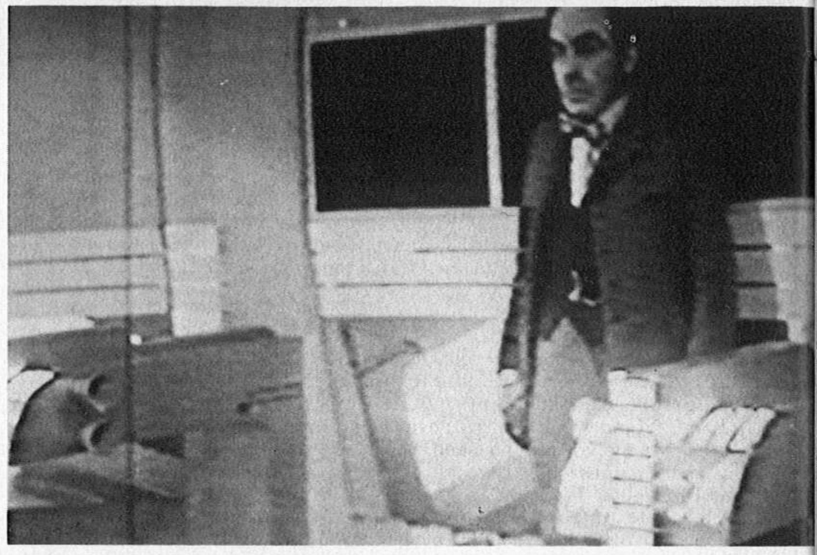

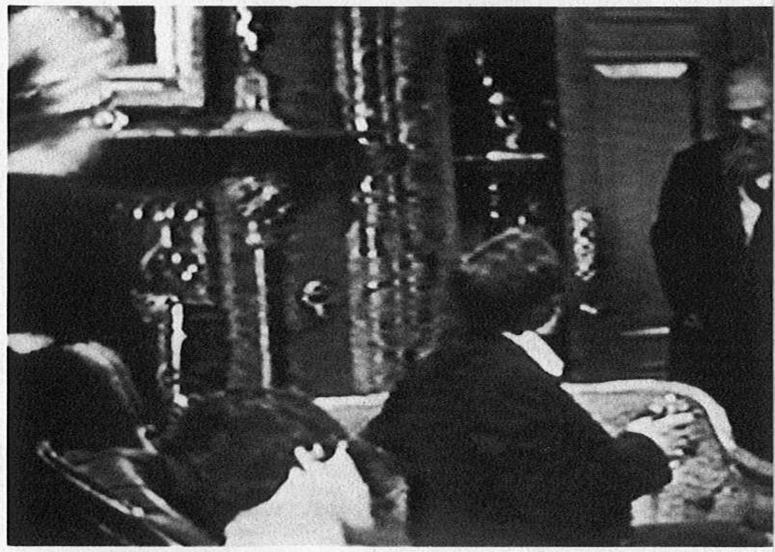

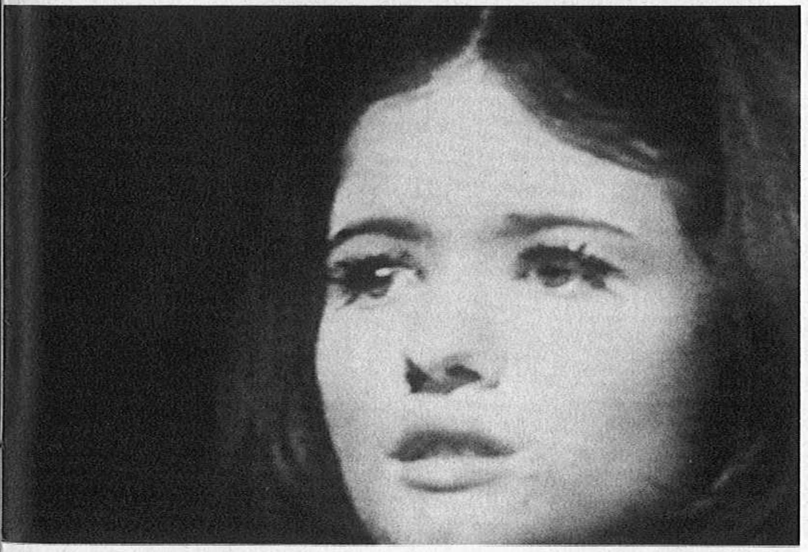
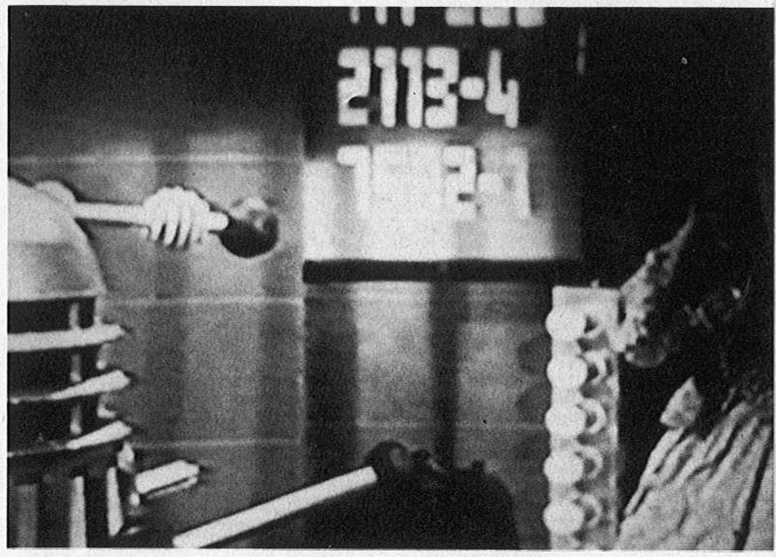
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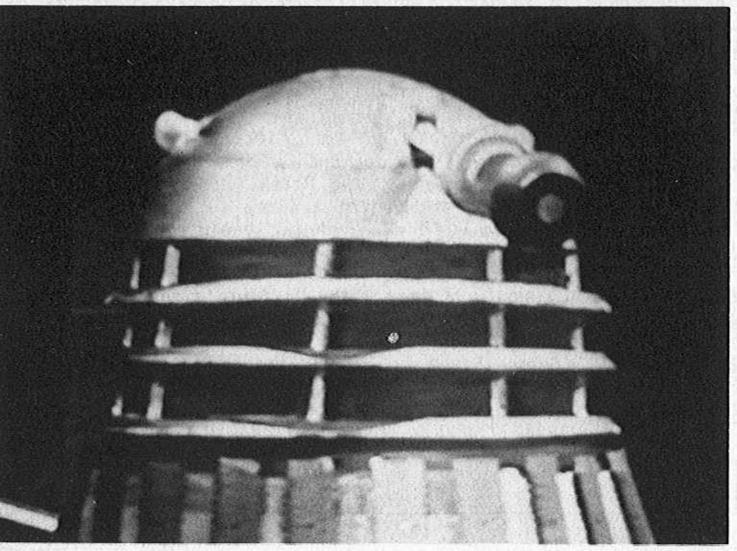
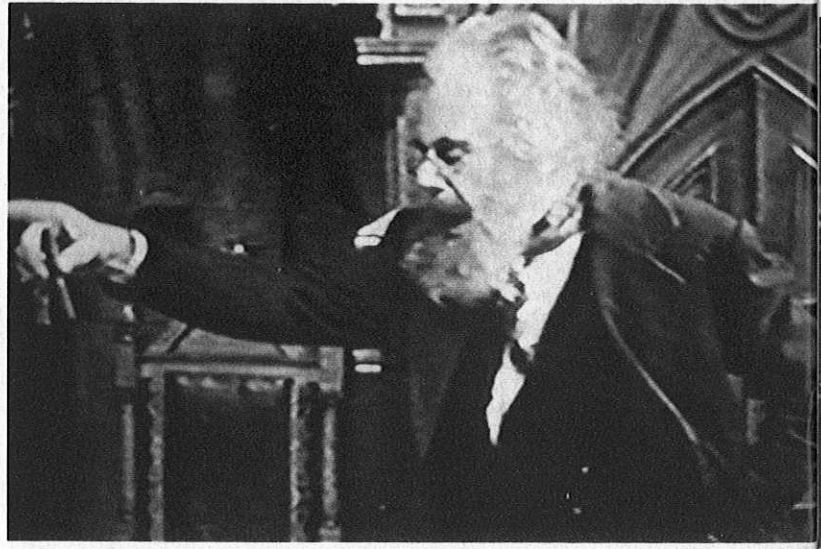
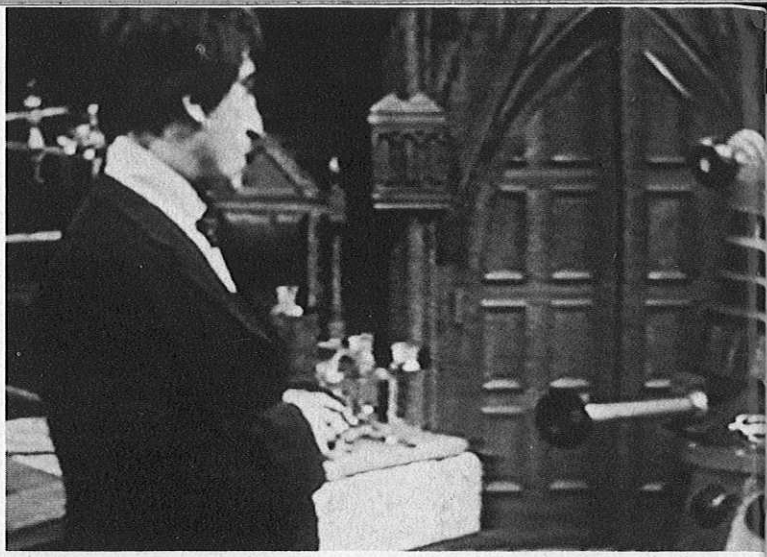
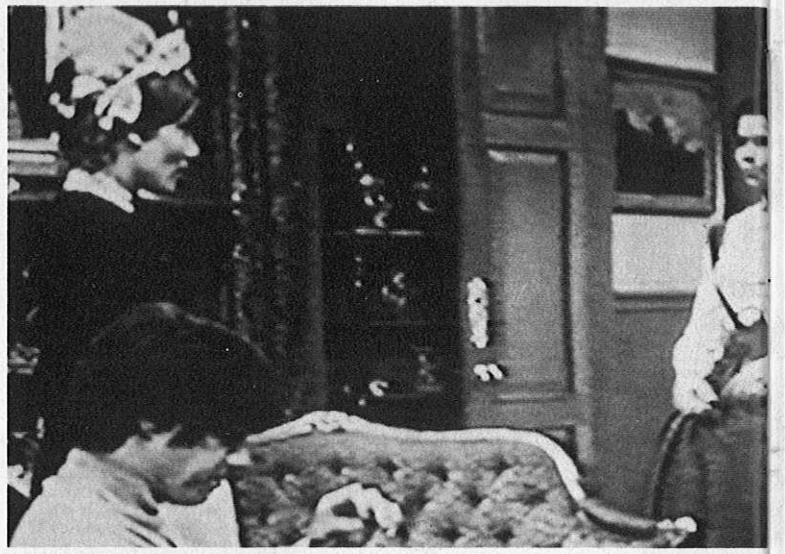
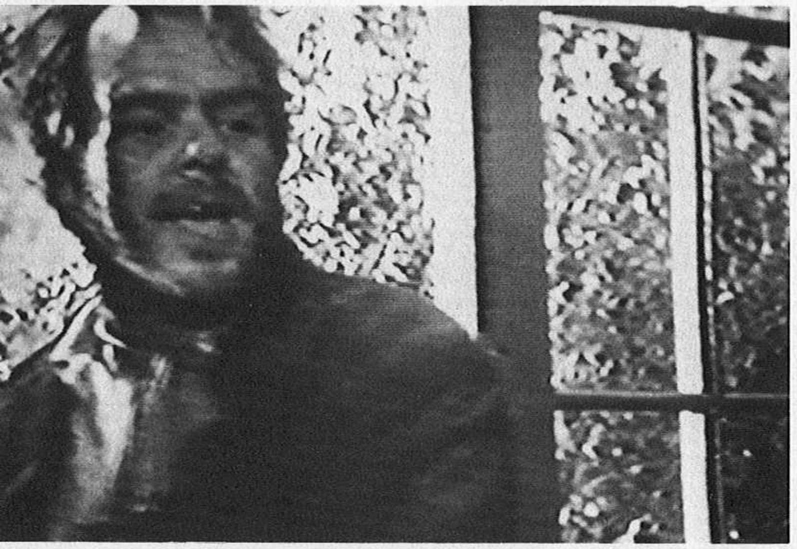
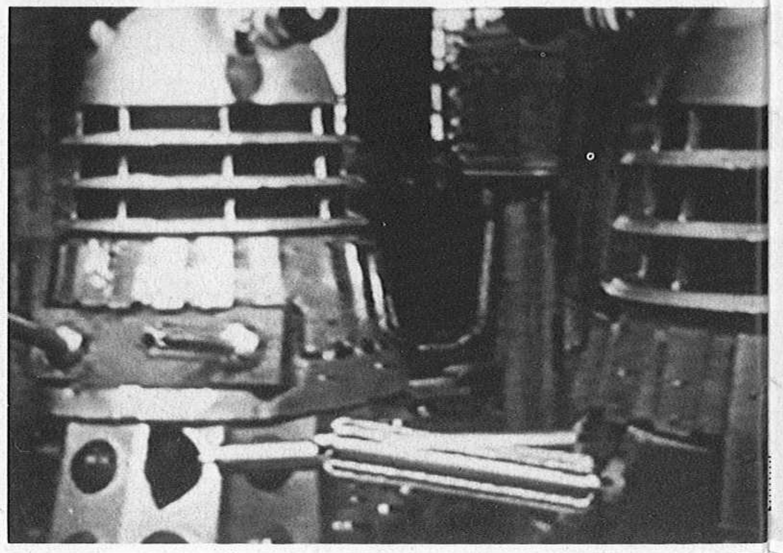







THE ORIGINAL ICE WARRIOR

ON 11th NOVEMBER—THE 20th ANNIVERSARY OF THE TRANSMISSION OF THE VERY FIRST ICE WARRIOR EPISODE—WE SPOKE TO THE ORIGINAL ICE WARRIOR, BERNARD BRESSLAW, AND WERE AMAZED TO FIND JUST HOW MUCH HE REMEMBERS ABOUT HIS BRIEF EXCURSION AWAY FROM THE 'CARRY ON' FILMS INTO THE FANTASTIC WORLD OF DOCTOR WHO . . .

"I WAS approached to do DOCTOR WHO whilst I was at the Edinburgh Festival in A Midsummer Night's Dream with a phone call from the director Derek Martinus. I hadn't worked with him before so he introduced himself and explained he was looking for somebody to appear in the next DOCTOR WHO story. As I am six foot and seven inches tall he thought I had the build to carry off the role of these aliens from Mars. The way he described the part was very attractive so I was sent the script and I quite liked it. The decisive factor really was that I had two young sons that were absolute DOCTOR WHO fans so they were really thrilled when I told them !

"To this day I get mail from all over the world concerning my role in DOCTOR WHO, even more so than for The Army Game and some of the other television stuff I've done. I'm always getting asked to the conventions and recently I was up in Scotland and was asked by the fans up there to be in a video they were making which I was delighted to do. I always find it a pleasure talking to DOCTOR WHO fans—they are polite and articulate and always have a vast knowledge of the programme.

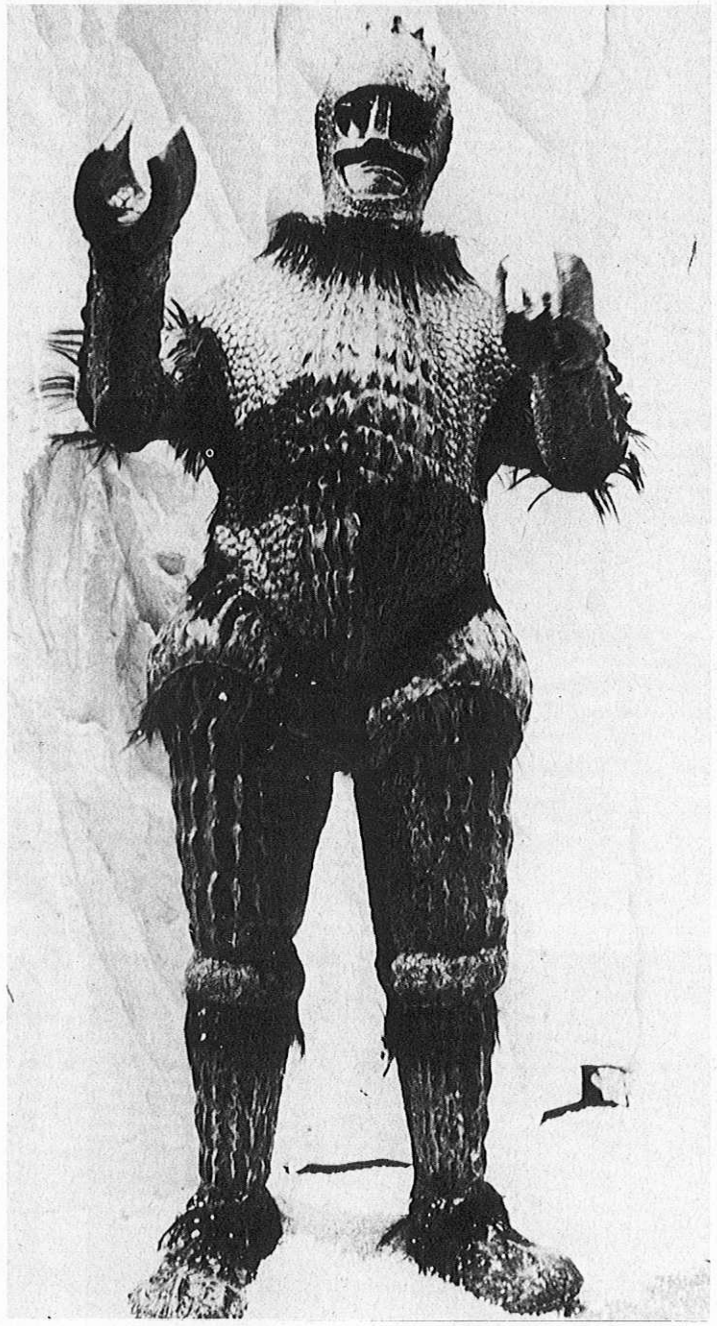
"Doing DOCTOR WHO in the sixties was very different from doing, say, a Carry On... which I was also doing at that time. DOCTOR WHO is a continuing series and it was done more or less in sequence, depending on what sets were up etc. In films you can start at the end of a film, do the beginning and finish with the middle bit. You do get a greater sense of continuity in television and to that extent you can do it almost as a play. The greatest challenge of my DOCTOR WHO was that I was the first Ice Warrior, therefore I was the definitive one. It was a very stimulating challenge for me, because when you are doing the Carry On's the characters were all very recognisable, so you didn't have that problem of trying to create an alien from scratch.

"I remember having to work without my glasses—I'm very short sighted—and I had to perform in a very cumbersome costume, albeit a very effective one, and I had problems with manoeuverability. So, with the combination of my short-sightedness and lack of manoeuverability, it caused great problems on the set. At the end of the show, where I was to get my come-uppance, I was expected to fall over and I said, "I can't fall over, it's impossible!", because in that costume I hadn't got the mobility of a normal person and so they had to resort to camera tricks to get rid of me. At one point I had to carry Debbie Watling, which wasn't easy when you are encased in fibreglass, leather and plastic !

"I have to say I enjoyed working with Patrick Troughton enormously. I had worked with him before so we were known to one-another and it was wonderful to work with him again on DOCTOR WHO. It is always difficult for an actor coming into a series in which there are regulars; I was very aware of this when I was doing my own regular television shows. I always went out of my way to try and make people feel part of it, but you really do become absorbed after a while. Patrick was always very flattering and very helpful and we very much enjoyed working with eachother. The team spirit was wonderful, plus you really did feel you were making it for an audience that really appreciated what you were doing. It really was a phase that I enjoyed as much as anything I've ever done on television.

"It is a great regret to me that my episodes no longer exist. I have photographs from it so I do have tangible memories if you like, but it's a great pity they didn't hang on to some of the tapes. It is remarkable how popular the Ice Warriors became—they are one of DOCTOR WHO's most popular opponents !

"I happen to believe there are certain disadvantages to the colour episodes of today. I do like science fiction and I can not help thinking that some of the best science fiction films have been in black and white. It is the imagination which is more important than the electronics. One of the reasons the Ice warriors were so successful is that the scripts were good and they didn't rely on electronic effects entirely for their success. That is the secret of good science fiction; imagination first, technicalities second. I do believe our scripts were very well put together—although the Ice Warriors were not human, they were able to display certain characteristics which an audience could identify with and get caught up in. Another sphere in which black and white scores heavily is horror—I do not think there will ever be another Boris Karloff Frankenstein, the mood and atmosphere created in that film was sensational and it is difficult to conceive improving that with colour. Colour is lovely but not entirely natural on screen—technicolor has an artificial quality about it. In a funny way black and white has certain advantages when you're looking for atmosphere.

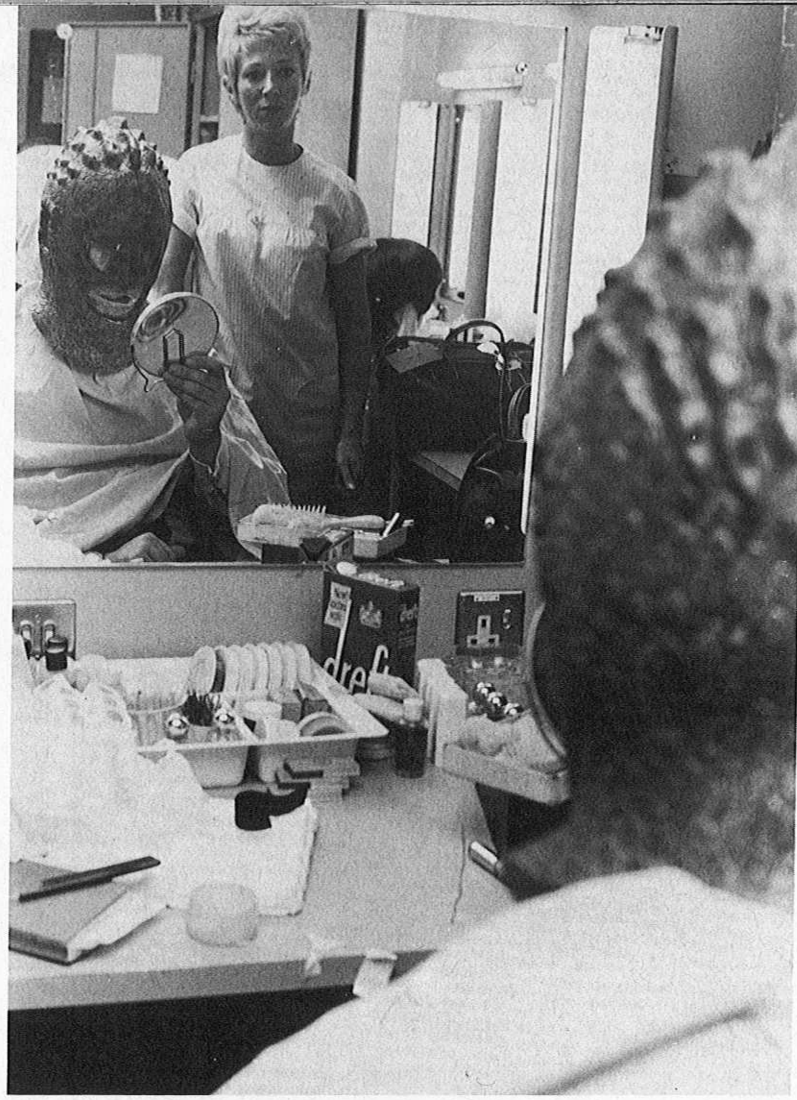


"As for the recent decline of DOCTOR WHO, I don't know whether the BBC should kill it off or not. If there is sufficient imagination among writers, producers and directors to keep pulling the rabbit out of the hat as it were then okay, but just to continue it because it has always been there would be a mistake. If you run out of imagination and ideas there is no point in carrying on with it, but if you continue giving it quality then yes. If not it is better to leave people with happy memories.

"As for the future, if I was offered DOCTOR WHO again, and I had a script that measured up to the first one I did, I would do it again with great pleasure ! Meanwhile there are some rumours about some new Carry On's early next year, although I'm a little sceptical and won't believe it until I'm in front of the cameras. But there are advanced plans to start production again with most of the major team—myself, Kenny Williams, Kenny Connor, Barbara Windsor etc.—so we'll just have to wait and see what happens . . ." ●

BERNARD BRESSLAW IS CURRENTLY APPEARING IN 'CINDERELLA' AT THE PALACE THEATRE, MANCHESTER (TRANSCRIBED BY ROBERT COPE).

OVERLEAF: Make-up assistant Ann Rayment and costume supervisor Martin Baugh fit Bernard Bresslaw, the original Ice Warrior.



CLASSFIED OPERATION WEREWOLF TOPSECRET!!

AN INTERVIEW WITH THE CO-AUTHOR ROBERT KITTS

WHAT WAS YOUR CAREER UP UNTIL YOU JOINED THE B.B.C.?
I started off studying painting at the Slade School Of Fine Art at the University of London during the '50s and like many others who attended art school I ended up going into television as it was, at that time, such a new medium.

I joined the B.B.C. by applying through the careers advisor at the Slade School Of Fine Art. I had made a film of my own through the university's film society and that got me noticed by the B.B.C.. I went in as an assistant editor in the cutting rooms - three years in the galleys as it was known - fighting one's way up to be a director.

It was in 1963 that I met William Hartnell, just before he had accepted the role of the Doctor. Terry Frost, one of the reporters I was working with in Southern Television, was a friend of Hartnell's and had been in the army with him during the war, in fact they had been together at the Battle of Monte Casino. During June or July of 1963 as we were doing a story in Sussex, near where Bill was living, Terry said "Let's go visit Bill", and we went and had tea with him. He was a marvellous character and I had remembered him in films going back to Brighton Rock. We talked about his time in the army and his films including This Sporting Life, and then he said, "I've been offered this B.B.C. thing - a sort of mad scientist in a kid's programme involving science fiction". We asked him to describe it and he said it was something like H.G.Wells with a time machine. He then asked us if he should do it, especially since he'd just done This Sporting Life, and of course we both said yes. It was certain that he was dithering about it as he felt he should move on to more serious roles and this appeared to be a step backwards, and because of the meeting with Hartnell I had an interest in the show, plus my younger brother was a buff of that type of thing.

I rejoined the B.B.C. on November 1st 1963. I was brought in like a lot of other people as the new channel (B.B.C.2) had just started, but I spent the first year with B.B.C.1. I first worked at Lime Grove and in 1964 I worked at Television Centre and every lunchtime I had to go through the Scenery department and I was forever running into this police box prop, which was used as the TARDIS but originally it had been used in Dixon Of Dock Green. There is an 'apocryphal' story that I heard through the Design Department; it is that when they wrote the first episode there was a lot of problems about what sort of spaceship to use, but because of budget (the budget for the episodes of DOCTOR WHO were ridiculous) there was no way that they could have a lovely spaceship, which is what everyone wanted, so someone came up and suggested it could be disguised - it was really a joke - and thus the police box ! The designer for the episode had worked on Dixon Of Dock Green.

DID YOU EVER MEET VERITY LAMBERT ?
Yes, she was the producer Douglas Camfield and I went to with an idea for a script for the show, but when we had done the outline and brought it back she had left and Innes Lloyd was in charge.

WHAT ABOUT DIRECTORS LIKE WARIS HUSSEIN, CHRISTOPHER BARRY AND, LATER ON, DAVID MALONEY ?
I knew Waris Hussein, we shared offices for a while at the time when he was striving to get into the posh end of the market, the Play Of The Month stuff, but he felt he had to learn how to do it as he had just come in to the B.B.C.. He was a very fine director, but as to whether DOCTOR WHO was his cup of tea I'm not sure - it was just get in there and learn how to do it. As for Christopher Barry he was much more suited to do DOCTOR WHO. You had to have the right sort of temperament because it was essential not to send it up - you had to be sympathetic to it. David Maloney was someone who was very ambitious and he believed in the series and serial form, but I must stress that there was a lot of snobbery as series and serials was at the bottom of the heap.

DID YOU KNOW ANY OF THE OTHER ACTORS WHO PLAYED THE DOCTOR ?
I worked with Patrick in one of our production courses when we got him in to do one of our little plays. A wonderful man, no matter what the budget was or who the person was he treated you in a very professional way, and he helped young directors to learn their craft. As for Jon Pertwee we bore a passing resemblance to each other and he once said I should have been his double !

THE PERSON YOU HAD MOST INVOLVEMENT WITH WAS DOUGLAS CAMFIELD. WHEN DID YOU FIRST MEET HIM ?
I met him right back at the beginning when he and I both joined the B.B.C.. He had also been to art school, but he then joined the Guards following in his father's fotsteps, so he had this unusual military background as well. We met within the first week of starting in September '59. He also started in the cutting room but he soon went off onto the studio floor because he was desperate to direct drama, but due to the snobbery you could only direct drama if you had been to Cambridge or Oxford. Someone like Waris Hussein was privileged as he went straight in from Oxford to direct, but Douglas, who had been in the B.B.C. a couple of years, had to work on the floor. There was a lot of bitterness because of this, but on the other hand as the saying goes you learn your craft from the ground up.

WAS THERE ANYTHING THAT PARTICULARLY DISTINGUISHED HIM AS A DIRECTOR ?
Yes, very much. He was the most professional director I have ever met, that was his nature. He was very meticulous; a perfectionist. Because he had come up from the floor he knew every technical job that existed. He had this technical command and when he got a script he would go through it and mark it up, not just for every camera (up to 6 could be used) but every camera move, every camera shot and every lens the camera used (in those days there were no zoom lenses, you had to change lenses to get different shots). I used to sit with him and watch him work on a table at home with matchboxes for cameras and bits of string ! So when you went into rehearsal with Douglas, EVERYTHING was worked out !

HOW DID HE GET ON WITH HIS ACTORS ?
He was very good as he was a very sympathetic person. That was Douglas'greatest forte; he was a great technical director but he also had great rapport with his actors. He always talked quietly, he never shouted, and he would always make everyone feel that they were the single most important person. He managed to convey to everyone his great enthusiasm for what he was doing - he did not believe that DOCTOR WHO was a silly, cheap thing. He also brought to bear his great love of the cinema and I found that we both loved American films of the '40s and early '50s. We loved westerns like those of Randolph Scott and, of course, the Clint Eastwood spaghetti westerns, which at that time were highly unpopular with the intelligentsia. What Douglas did was start shooting television in the way you would do film; the framing, the lighting and the camera angles. He was one of the first to set cameras right down on the ground and to use ceilings, because in most TV you did not see ceilings because of the lights.

DID HE USE A LOT OF NEW TECHNIQUES BECAUSE OF THIS ?
Yes, it shows very well in THE DALEKS' MASTER PLAN. It was a great achievement and one of the best bits of television at that time; a superb production on a tight schedule. This story was also important because it established the Daleks as there was some worry that they may come and go.

HOW AND WHEN DID 'OPERATION WEREWOLF' COME ABOUT ?
It must have been 1965. Douglas had been doing a long stint on DOCTOR WHO and he desperately wanted to do something else at that time and I managed, because I was in documentaries, to get him in to do one of those Play Of The Months (it was a play by Aldous Huxley called After Many A Summer). It was a big thing for Douglas to do it because they were usually done by Oxford and Cambridge people. Douglas rang me up and said, "Robert, I do not think I can do this". He had lost his nerve. He said, "I've only ever done DOCTOR WHO, I can't...". I said, "This is the same as DOCTOR WHO, do it like DOCTOR WHO - with excitement and pace" (it was science fiction about this man who has lived 200 years). After it was completed he said, "I'm going back to do a DOCTOR WHO but it's a terrible script" (I can't remember which it was) and I said, "Why don't you write one ?", and he said, "Okay, but you help me". At that time there was some vampire thing on and he had this fascination with the Nazis and so we decided we'd do something concerning the 2nd World War. Out of this grew the idea that the Doctor is trying to land the TARDIS on a Normandy beach in 1066 because he is writing a history of warfare on Earth, and as usual something goes wrong and he lands in 1944, 6 days >

before D Day.

DID EITHER OF YOU HAVE EARLIER SCRIPT-WRITING EXPERIENCE ?

I had written scripts previously but Douglas hadn't. Douglas was terrified of dialogue so I told him to forget the dialogue and that there was going to be a lot of action, but first let's get the structure right. So we sat down with the Doctor six days before D Day and we decided to write each of the six episodes as a day. Then we worked out all the toing and froing in the story, who was being captured and the two basic locations in the story - England and France. Having done all that we had a treatment and slowly as you did it you found that you had a spot where someone spoke and one of us played one character and the other another character and we used an early tape recorder and played it back and got our secretaries to type it up. We would go through it like that and it would evolve.

WHERE DID THE TITLE COME FROM - DID IT EVOLVE FROM THE STORY ?

It grew out of our interest in horror films plus looking for code names that had a German Teutonic feel to it. It was the code name used in the story. Incidentally our crude method of matter transference was included for speed mainly as we couldn't have the characters continually flying to and fro !

HOW DID YOU GO ABOUT SUBMITTING IT ?

When we started doing it it was with Verity Lambert's encouragement. I had been talking to her about another project and of course Douglas had worked for her. By the time we had the first draft done she had moved on and Innes Lloyd had taken over as producer. He was a very professional man but was a stickler for authenticity and ironically had been a member of the S.A.S. in the 2nd World War and knew everything there was to know about the D Day landing. Because of this he took an interest in the story and we never got to see the script editor. We were given a brief from him on what to include in the story to keep it in the continuity of the current stories, for example which companions to use. He took the first draft outline and sort of tore it apart and then we went back and did a second draft outline which was detailed and he liked it. We then did a full draft script for episode one but I do not have a copy of it unfortunately (it is probably lost in the B.B.C.). Up till then we had done everything without payment and then a number of factors occurred; there was a budget cut as I remember, Innes Lloyd left as producer, Douglas was taken off to do something else and I had to do something else as well and therefore it never got done. If we had gone ahead with it it would have been done almost immediately.

HAD YOU CONSIDERED THE CASTING BY THAT STAGE ?

Yes, we had. Douglas always had strong ideas of who he wanted to work on his productions. Francoise was to have been played by Jean Marsh. Douglas had used her before in DOCTOR WHO and liked her. Dr. Fergus McCrimmon was to have been played by Finlay Currie and Jules Perrier was to have been played by John Bennett because he was very good with accents (I saw him recently in THE TALONS OF WENG CHIANG and I thought he was brilliant).

DO YOU KNOW ANYTHING ABOUT THE FRENCH FOREIGN LEGION SCRIPT DOUGLAS SUBMITTED A FEW YEARS LATER ?

No I don't because I had left the B.B.C. by then, but he had this big thing about the Foreign Legion and one of the last things he ever directed was Beau Geste.

THROUGHOUT HIS CAREER HE WAS PLAGUED BY ILLNESS. DID THIS AFFECT HIS WORK ?

Yes, he was not well. I can remember after we had worked on this script, when I met him a year later, he mentioned he had not been well and that he had this heart condition. He had to have tablets and a pacemaker. It was a shock at the time to me as he was always a very fit man.

DID YOU KEEP IN CONTACT WITH HIM AFTER THIS ?

Yes, he finally got very disenchanted wth the B.B.C. because he could never break the barrier of getting into doing quality drama, even after After Many A Summer. Then he went to Thames Television and Euston Films and did a lot of The Sweeny's (Verity was the executive producer and that was how he got the work there). The series suited Douglas as he had a great sense of pace and style. He was, in those days, probably too American for the B.B.C., although he was very English and combined the best of the English repertory tradition and the American film and pace.

WHAT OTHER WRITING DID YOU DO ?

Of course stuff for the B.B.C., but I have written a number of feature scripts in the U.K. and U.S.. When I left the B.B.C. I went freelance and worked for commercial television and then I wrote feature scripts, one of which was a western called Running Iron about the Dalton brothers (it is with Stacey Keach in Hollywood and is finally going to be made).

I came to Australia in 1973 to do a film for Quantas and then came back in '81 from Singapore. I thought this would be a nice place to live and I liked the film industry and finally arrived in 1984 as a resident and have now become an Australian citizen●

'OPERATION WEREWOLF' SYNOPSIS

The TARDIS lands in Normandy in 1944, six days before D Day, and while investigating the Doctor is captured by Germans along with local resistance leader Jules Perrier. Meanwhile Jamie and Victoria meet up with the resistance who believe they have been sent by the English. The resistance tells them about strange experiments being conducted at a nearby château by Dr Hans Gruber under the control of Ulrich Schneider, head of Gastapo in France. After an argument Francoise Perrier, daughter of Jules, goes with Jamie to the German HQ while Victoria stays behind with Pierre Dubois.

Inside the HQ the Doctor and Jules are questioned by Kurt Muller, the local German commandant, and both deny that they are partisans. Leni Bruckner, aide-de-camp to Schneider, arrives and takes the Doctor and Jules to the château. Here the Doctor is shown a machine which he is told is able to transport bodies through the fourth dimension. He then learns that the machine is to be used to send a small group of German soldiers to England to immobilise the allied armies that have gathered in the south of England. They plan to do this by firing small V1 rockets filled with paralysing gas from sites in England onto the allied forces and then to use a high ultrasonic radio wave to brainwash the allied soldiers into becoming Nazi conquerors of England.

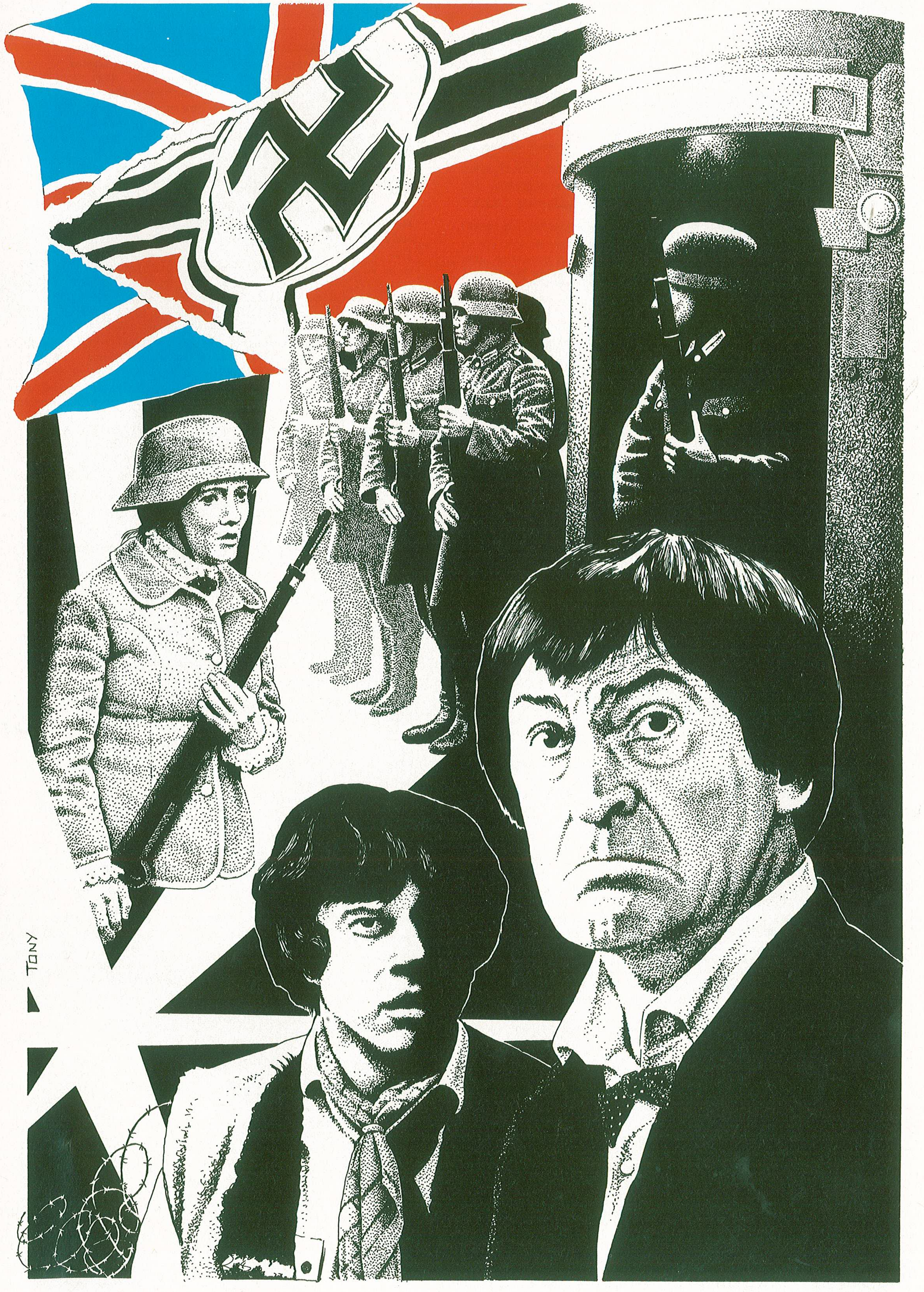
Gruber decides to give a demonstration of the machine using Jules as the subject, but Jules attempts to escape and is shot. Meanwhile Jamie and Francoise, who have followed the Doctor and Jules to the chateâu, are discovered and although Francoise manages to escape Jamie is captured. Gruber then decides to use Jamie to demonstrate the machine, but the Doctor has observed that the machine is not adjusted correctly and to save Jamie's life manages, unobserved, to make the required adjustments. Francoise, on her way back to the resistance HQ, meets up with Dr Fergus McCrimmon, a British agent who has been sent to investigate by MI5. He tells her that a commando raid has been organised in conjunction with the resistance's attack on the château. They arrive at the HQ and Fergus wirelesses London, speaking to his superior Aubrey Fanshaw Smith and confirming the raid.

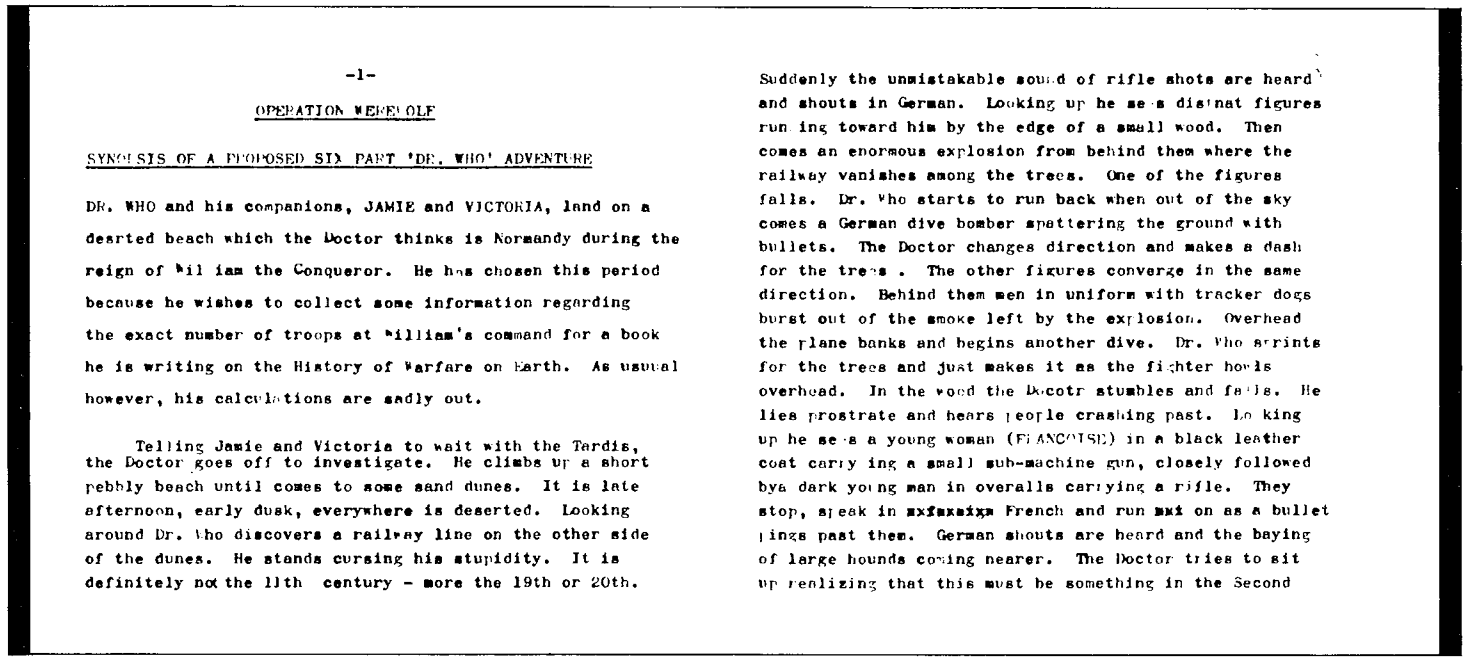
In the château Gruber sends Bruckner through the machine to England where it is revealed that the Nazi base there is headed by Fanshaw Smith who, in reality, is a Nazi agent. In France the resistance HQ is raided by the Germans and Pierre and Victoria are captured and taken to the château where they are brainwashed into being Nazis and left to guard the Doctor and Jamie who have been thrown into a dungeon.

Meanwhile, with the machine operational, Gruber starts sending soldiers to England. The following night Francoise and Fergus - who had escaped the raid along with other Partisans - meet up with the English commandos and attack the château. They overpower Pierre and Victoria and free the Doctor and Jamie but Gruber escapes through the machine to England. The Doctor, Jamie and Fergus follow but find themselves surrounded by German soldiers.

In France the attack is beaten off with Francoise being captured by Schneider. The commandos - who have broken the brainwashing of Pierre and Victoria - plan to attack again. In England the Doctor manages to escape but is recaptured by Bruckner and on his return finds that Jamie and Fergus have also escaped and have managed to warn the British army. Fanshaw Smith breaks down on learning of this and is shot by Bruckner when he tries to sabotage the machine. In the confusion Gruber escapes through the machine followed by the Doctor. They arrive in the château just as Schneider is about to torture Francoise, and as Gruber and Schneider argue the Doctor frees her and they escape. As this occurs the commandos attack the château and at the same time in England the army -with Jamie and Fergus - attack the English base. Jamie and Fergus arrive in the operations room and are held at gunpoint by Bruckner who is about to throw the switch to fire the V1 rockets. Jamie jumps at her knocking the gun from her hand and causing her to fall backwards into the machine. At the same time in France, Schneider decides to escape through the machine after Francoise has killed Gruber. He enters the machine at the same time as Bruckner and they deflect each other from their intended destinations and disappear. In England Fergus tries to drag Jamie away as the house is about to be blown up, but Jamie is ordered by the Doctor to return to France via the machine. Fergus escapes thinking that Jamie is killed when the house explodes.

In France everyone hurries out of the château as Francoise and Pierre had dynamited it. The Doctor and his companions return to the TARDIS with the help of the partisans where they fight a pitched battle with the Germans who panic when the TARDIS dematerialises. At this point the victorious partisans cheer as they see the arriving allied invasion fleet. It is the morning of June 6th - the D Day landings have begun...





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OPERATION WEREWOLF

SYNOPSIS OF A PROPOSED SIX PART 'DR. WHO' ADVENTURE

DR. WHO and his companions, JAMIE and VICTORIA, land on a desrted beach which the Doctor thinks is Normandy during the reign of William the Conqueror. He has chosen this period because he wishes to collect some information regarding the exact number of troops at William's command for a book he is writing on the History of Warfare on Earth. As usual however, his calculations are sadly out.

Telling Jamie and Victoria to wait with the Tardis, the Doctor goes off to investigate. He climbs up a short pebbly beach until comes to some sand dunes. It is late afternoon, early dusk, everywhere is deserted. Looking around Dr. Who discovers a railway line on the other side of the dunes. He stands cursing his stupidity. It is definitely not the 11th century - more the 19th or 20th.

Suddenly the unmistakable sound of rifle shots are heard and shouts in German. Looking up he sees distnat figures running toward him by the edge of a small wood. Then comes an enormous explosion from behind them where the railway vanishes among the trees. One of the figures falls. Dr. Who starts to run back when out of the sky comes a German dive bomber spattering the ground with bullets. The Doctor changes direction and makes a dash for the trees . The other figures converge in the same direction. Behind them men in uniform with tracker dogs burst out of the smoke left by the explosion. Overhead the plane banks and begins another dive. Dr. Who sprints for the trees and just makes it as the fighter howls overhead. In the wood the Docotr stumbles and falls. He lies prostrate and hears people crashing past. Looking up he sees a young woman (FRANCOISE) in a black leather coat carrying a small sub-machine gun, closely followed bya dark young man in overalls carrying a rifle. They stop, speak in ~~xxfxxxxxx~~ French and run ~~xxx~~ on as a bullet pings past them. German shouts are heard and the baying of large hounds coming nearer. The Doctor tries to sit up realizing that this must be something in the Second

EPISODE ONE:

1) Jamie and Victoria meeting up with Partisans - this is a difficult scene to visualise as a) Jamie and Victoria, even though they have been told by the Doctor that they are in the year 1944, wouldn't begin to understand Who or what the Resistance was about. b) The Resistance, although expecting McCrimmon, would by interrogation etc., make damn sure that the two youngsters were not Nazi infiltrators. (The Resistance at this time of the war were well organised and only need to get their wireless operator to check with London on Jamie and Victoria.)

2) They are more likely to be suspicious of gadgets WHO has in his pocket - he in turn would react by either sulking (à la Travers in 'Abominable Snowmen' Ep. 1) or being truculent and goading (as in last Cybermen scene with 'Eric Klieg' in Ep. 4).

3) No Geneva Convention for Resistance or plain clothes Aliens even from Wermacht.

4) Large dog and thigh-booted lady - a cliché figure for the grown-ups and too subtle for our average age viewer 14 - 16.

GENERAL:

This episode reads in treatment form, short and one must be sure that to increase length, one is not padding for time's sake. Short on action. The Doctor's capture being as far as I can see, the only significant action in Episode One.

The D-Day minus 6 element must be brought out in treatment as the two important ingredients are this time element and the secret weapon.

EPISODE TWO:

1) Shneider - being the man he is - would only show Doctor and Jamie the apparatus as a form of torture.

2) Jamie's meeting with McCrimmon a) wouldn't Jamie after what he's seen keep out of the way of anyone? b) The boffin, even though off course, would have a code name and a code word pass. c) The boy from Culloden a weapons instructor? This would be a difficult one to establish.

3) When radioing London - one transmitted in code and in morse and it was received the other end by Wireless Operator.

Leni Bruckner too quickly volunteers to go to England - the experiment barely over (trying to get someone from one side of room to the other) when she is being transmitted to England - what is her objective - why does she go - at the moment it looks like a suicide jump into the machine for no particular purpose - she doesn't even know that Fanshaw Smith is ready to receive her.

We know where Fanshaw Smith is and who is but to the outsiders, your story doesn't make it clear.

The Hitler salute on arrival is a little too unsubtle.

EPISODES 3 - 6: Further notes are on Script.

THE STORY AS A WHOLE:

This period has been heavily documented - filmed - and television has had a field day on it. Therefore, it must have about it an air of reality. The more real it is the more fantastic would be the Doctor's appearance in it be - and the more fantastic would be the secret weapon.

If you were an Allied Commander in the last war and you had been tipped off by the Resistance that in a certain chateau there was a weapon that would win Hitler the war - what would you do?

a) Drop a Boffin to find out what it was ?

b) Bomb the Chateau?

c) Send in a Commando Unit to destroy it? (As with Radar installations at Bruneval)

Remember that this is six days before one of the greatest force of troops ever collected for an invasion set out.

Presumably the Chateau is inland and the Tardis materialises inland some ten or twenty miles from the coast. Why? 'Cos all the beaches were(i) mined (ii) had gun emplacements (iii) Troops in occupation on the overlooking cliffs and dunes.

'Phone calls to Hitler, Churchill etc., do not hold water for two reasons a) they take away from the reality b) they would not get through directly to either of these two.

Also Gauleiter of Britain would have bound to have been one of Adolf's mates - Himmler - Goering etc. Fanshaw Smith or the Dame might have been lucky to have been promoted to the top in their particular field. This again destroys the reality.

Sorry to harp on reality but in a story such as this it is essential - it first and foremost allows the contrasting fantasy of the character of DOCTOR WHO to the things around him - if everything is fantastic and overdrawn then it dissipates his character.

The characters in it are too overblown:-

Fanshaw Smith

Bruckner

McCrimmon is a wipsy ghost-like figure who makes no impact.

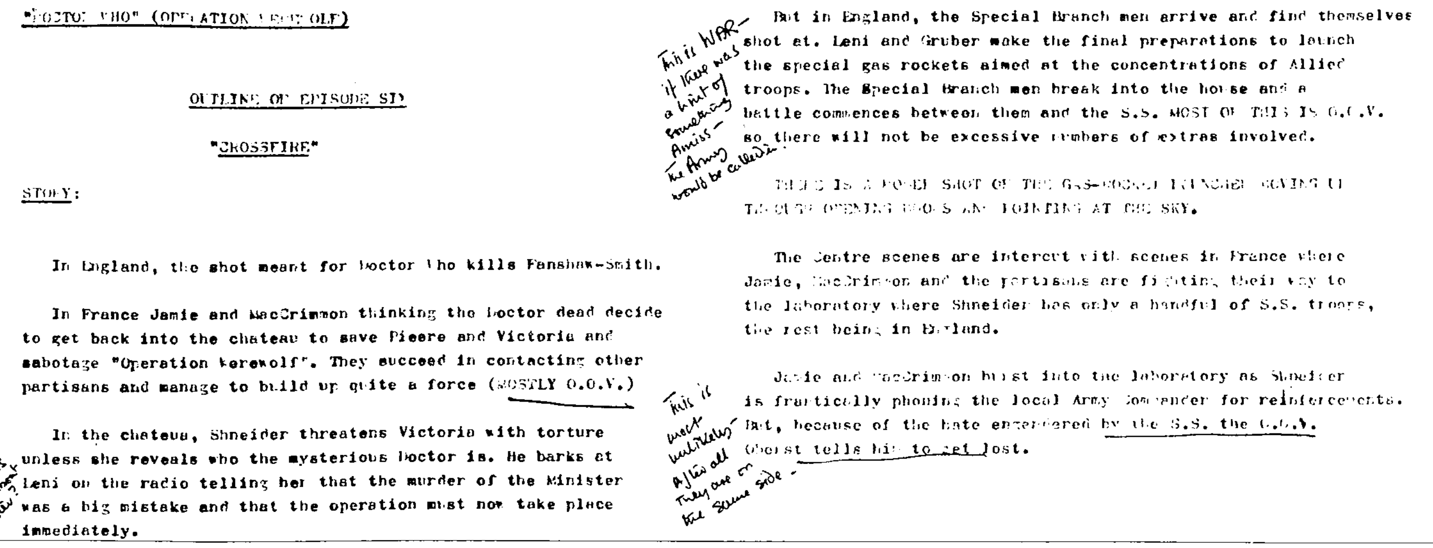
I would say this story needs three elements to make it a proposition.

Simplicity: What are the problems - who's doing what about it and how long do they have to do it.

Clarity: Where are we - who's doing what and why -is it all seen to be done believable.

Fantasy: The Doctor in this siuation and the secret weapon.

3.10.67



"DOCTOR WHO" (OPERATION WEREWOLF)

OUTLINE OF EPISODE SIX

"CROSSFIRE"

STORY:

In England, the shot meant for Doctor Who kills Fanshaw-Smith.

In France Jamie and MacCrimmon thinking the Doctor dead decide to get back into the chateau to save Pieere and Victoria and sabotage "Operation Werewolf". They succeed in contacting other partisans and manage to build up quite a force (MOSTLY O.O.V.)

Bit of a pity

In the chateua, Shneider threatens Victoria with torture unless she reveals who the mysterious Doctor is. He barks at Leni on the radio telling her that the murder of the Minister was a big mistake and that the operation must now take place immediately.

how does he know about the Minister?

But in England, the Special Branch men arrive and find themselves shot at. Leni and Gruber make the final preparations to launch the special gas rockets aimed at the concentrations of Allied troops. The Special Branch men break into the house and a battle commences between them and the S.S. MOST OF THIS IS O.O.V. so there will not be excessive numbers of extras involved.

This is WAR — if there was a hint of something Amiss — the Army would be called in.

THERE IS A MODEL SHOT OF THE GAS-ROCKET LAUNCHER MOVING UP THROUGH OPENING ROOFS AND POINTING AT THE SKY.

The Centre scenes are intercut with scenes in France where Jamie, MacCrimmon and the partisans are fighting their way to the laboratory where Shneider has only a handful of S.S. troops, the rest being in England.

Jamie and MacCrimmon burst into the laboratory as Shneider is frantically phoning the local Army Commander for reinforcements. But, because of the hate engendered by the S.S. the O.O.V. Oberst tells him to get lost.

This is most unlikely — After all They are on the same side —

OBSERVATIONS

THE STORY OUTLINE of OPERATION WEREWOLF is 22 pages long and divided into three sections: the first includes a list of characters plus a seven page synopsis of the story; the second is a more detailed outline of each of the six episodes and is eleven pages in length; the third section consists of typed comments by producer Innes Lloyd about the first two episodes plus his comments about the story as a whole. As well as these typed comments, Innes Lloyd had already hand written comments on the episode outline (the second section) for episodes 3-6. (Reproduced here with the permission of Robert Kitts is the first page of the synopsis together with the first page of the outline for episode six with Innes' Lloyd's handwritten notes in the left hand margin. Also published here for the first time ever are Lloyds' complete notes of his reasons for rejecting the story at that stage. A complete outline of the story now rests with W.H.Allen who have the option of novelising this story should their untelevised DOCTOR WHO series go ahead).

The list of characters sheet includes the date the document was typed - 18th September 1967 - and Innes Lloyds' typed comments is dated 3rd October 1967. The outline shows the story had been written for Jamie and Victoria which gives some idea as to when the story would have been screened had it gone ahead. It is interesting to speculate which story replaced it; possibly THE ENEMY OF THE WORLD or maybe even THE WEB OF FEAR - the second Yeti adventure - which did follow rather quickly on the heels of its predecessor giving the impression it was hastily commissioned. Also Camfield directed this masterpiece so it may well have been that he was given the job to compensate for OPERATION WEREWOLF not being made ?

The story outline contains some interesting points worth considering. Firstly the Doctor had intended to land in Normandy in 1066. Camfield had also directed THE TIME MEDDLER (1965) in which the Doctor landed near Hastings in 1066 so maybe THE TIME MEDDLER is the story that Camfield felt had a poor script and thus perhaps decided to include something from that story in OPERATION WEREWOLF ? Throughout the outline, the Doctor is usually referred to as "Doctor Who" which seems to confirm that in the early years of the programme many people indeed thought of the character by this title, including Douglas Camfield. Therefore the controversy over THE WAR MACHINES may not be as great as it has grown to be ? In the outline the matter transference device is called a Molecular Disseminator and it is stated that the Doctor recognises the principle of the machine from his Mavic Chen adventure. This of course is a direct continuity reference to the epic THE DALEKS' MASTER PLAN which Camfield again directed (1965-66). Probably the most interesting character in the story is Dr Fergus McCrimmon. When he and Jamie meet up the outline says that they are both from the same clan and that Jamie thinks he (Fergus) is the clan chief. For the rest of the story the two are usually together and it would have been interesting to have seen how their relationship would have developed on screen.

The climax of the story features two battles, one in England and the other in France, and the outline instructs that their realisation on screen was to be intercut. Battle scenes are, of course, one of Camfield's fortes (see THE INVASION, 1968) and so it is more than likely that he also intended to direct this story had it gone into production.

One very prominent aspect of the outline is that each of the episodes has a title. Presumably when Kitts and Camfield began work on this story the practise of each episode having an individual title still prevailed. The episode titles were: THE SECRET ARMY, CHATEAU OF DEATH, LAIR OF THE WEREWOLF, FRIEND OR FOE, VILLAGE OF THE SWASTIKA and CROSSFIRE, and very effective they sound as well !

The episode outline also includes some comments about filming of scenes, the first being in episode two where it is indicated that the shooting of Jules Perrier is O.O.V. (out of view). In episode four the outline suggests that a window Jamie and Fergus McCrimmon jump through is to be made out of sugar-glass and that their subsequent fall into the moat should be shot at Ealing Film Studios, and even goes as far as to mention that the trail of bullets which follow them as they swim across the moat should be handled by Jack Kine of Special Effects. For one of the battle scenes in the final episode it states that most of the action should be O.O.V. to avoid using an excessive number of extras. This episode also features a rocket taking off and again a suggestion is made that it should be achieved as a model shot. These comments arise because Kitts and Camfield are both directors and so can easily visualize what they want while, at the same time, knowing the limitations of working with a limited budget and resources.

Innes Lloyd's notes prove to be equally interesting. They do indeed illustrate how much he knows about World War Two, as mentioned by Kitts, but some of his comments do seem rather minor and even slightly petty and it is a pity in a way that he did know so much about the period. It is quite clear that Lloyd wanted the background of the war to be as real as possible, otherwise it would lessen the impact of the fantasy elements in the story.

These hand-written comments are only on episodes 3-6 as the third section of the document (published here) includes Lloyd's typed comments concerning the first two episodes plus his general feelings about the story as a whole. These notes reinforce Lloyd's intention that the War must be presented as realistically as possible. Worth noting also is Lloyd's advice regarding the Doctor's reactions in particular scenes, giving examples from THE ABOMINABLE SNOWMEN 1 and the last scene with Eric Klieg in TOMB OF THE CYBERMEN 4 of how he felt the Doctor should react. THE ABOMINABLE SNOWMEN had just been screened when Lloyd wrote this (episode 1 was transmitted on 30th September 1967 - three days before he typed this suggestion) and TOMB OF THE CYBERMEN was screened the week before.

To read the story outline and the episode outline together they appear to compliment each other as the material in one is expanded in the other and vice versa. When this comparison is made differences between the two become very evident, particularly regarding which characters appear in certain scenes. For example Jamie and Fergus McCrimmon are together a lot more in the episode outline while in the story outline Jamie is replaced by Francoise for some of the these scenes.

It appears that Innes Lloyd never saw the story outline as there are none of his comments about it, but some of the aspects he commented on in the episode outline are already covered in the former.

This is a fascinating document as not only does it provide the first stage in the development of an aborted DOCTOR WHO story in a particularly memorable period in the show's history with Lloyd's notes giving some idea of how a story evolves from this initial stage, but to top it off is the involvement of Douglas Camfield, without a doubt the definitive DOCTOR WHO director●

INTERVIEW AND RESEARCH BY DALLAS JONES